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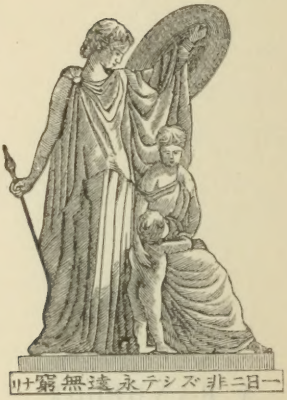
A HANDBOOK

TO

THE JAPANESE EMPIRE



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FOR MURRAY'S HANDBOOK.

TOYODO ENGRAVING OFFICE TOKYO.

443

A

HANDBOOK FOR TRAVELLERS

IN

JAPAN

INCLUDING THE WHOLE EMPIRE FROM YEZO TO FORMOSA

BY

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With Twenty-eight Maps and Plans and Numerous Illustrations

SIXTH EDITION, REVISED

LONDON

JOHN MURRAY, ALBEMARLE STREET

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1901

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PREFACE TO THE SIXTH EDITION.

This edition has been revised throughout with minute care,—as well the beaten as the unbeaten tracks. Several of the Northern routes, which had been affected by the recent extension of the railway system, have been re-arranged, and a similar remark applies to some of those in the Island of Shikoku.

The compilers gladly avail themselves of this opportunity to express their thanks to various correspondents who have kindly supplied information. Further corrections or suggestions will be welcome at any time.

Tōkyō, October, 1900.

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1.—General; Books on Japan; Maps.

Japan, secluded for over two centuries from contact with the outer world, was burst open by the American expedition in 1853-4 under the command of Commodore Perry. Making a virtue of necessity, her rulers soon determined to Europeanise the country, as the best means of preserving its independence. Ships were bought, foreign naval and military instructors engaged, feudalism replaced by a centralised autocracy, education reorganised on the pattern offered by Western nations, posts, telegraphs, and railways introduced, European dress, European manners, European amusements adopted, Buddhism disestablished, Christianity—if not encouraged at least no longer persecuted. In short, in every sphere of activity, the old order gave way to the new. The change has been specially marked since the successful war with China in 1894-5, the prestige then acquired having given an extraordinary impetus to trade

and industry on European lines. But even Japan, great as is the power of imitation and assimilation possessed by her people, has not been able completely to transform her whole material, mental, and social being within the limits of a single lifetime. Fortunately for the curious observer, she continues in a state of transition,—less Japanese and more European day by day, it is true, but still retaining characteristics of her own, especially in the dress, manners, and beliefs of the lower classes. Those who wish to see as much as possible of the old order of things should come quickly.

It is impossible, within the limits of this Introduction, to enter into those details of race, history, customs, religion, art, literature, etc., which, combined with the influence exercised more recently by Europe and America, have made Japan what she is to-day. The traveller who desires to travel intelligently—to do more than merely wander from hotel to hotel—may be referred to a series of sketches entitled *Things Japanese*, where, if he wishes for still more detailed information, he will find references to the original authorities in each special branch. Of religion alone a short account seemed indispensable, as the temples are among Japan's chief sights. An outline of history and lists of gods and celebrated personages have been added, in order to assist the traveller to thread his way through the maze of proper names with which he will be confronted. In Japan, more than in any Western country, is it necessary to take some trouble in order to master such preliminary information; for whereas England, France, Italy, Germany, and the rest, all resemble each other in their main features, because all have alike grown up in a culture fundamentally identical, this is not the case with Japan. He, therefore, who should essay to travel without having learnt a word concerning Japan's past, would run the risk of forming opinions ludicrously erroneous. We would also specially recommend Griffis's *Mikado's Empire* and Rein's *Japan* and *The Industries of Japan*, as books which it would be profitable to read on the way out. Rein's works are, it is true, fitted only for the serious student, who is prepared for hard words and technical details; but *The Mikado's Empire* is calculated to appeal to all classes of readers. Of books on Japanese art, Anderson's *Pictorial Arts of Japan* is by far the best; but it is expensive and bulky. Aston's short *History of Japanese Literature* deserves particular mention. Morse's *Japanese Homes* is an excellent description, not only of the dwellings of the people, but of all the articles connected with their daily life. Lafcadio Hearn, in his *Glimpses of Unfamiliar Japan* and other subsequent works, treats with intimate knowledge and sympathy of their manners, customs, and beliefs. In any case, a supply of books of some sort is indispensable to help to while away the frequent rainy days.

The elaborate series of maps in course of publication for many years past at the Imperial Geological Office, may be obtained of Messrs. Kelly and Walsh, at Yokohama.

2.—Steam Communication.

Japan may be reached by the Canadian Pacific Company's steamers from Vancouver in 13 days; by the Pacific Mail or the Occidental and Oriental Company's steamers from San Francisco in about 16 days, or 18 days if Honolulu be touched at; by the Northern Pacific Company's steamers from Tacoma in about 16 days; or else from Europe through the Suez Canal by the Peninsular and Oriental steamers from London or Brindisi, by the Messageries Maritimes from Marseilles, and by the

Norddeutscher Lloyd from Bremerhaven, Southampton, or Genoa in about 40 days. There are also outside steamers from London, notably those of the "Glen" and "Shire" Lines. Yokohama is the connecting port of all the above.

The principal Japanese Company is the *Nippon Yūsen Kwaishà* (Japan Mail Steamship Company), which runs steamers from Yokohama almost daily to Kōbe, weekly to Nagasaki and Shanghai, every third day to Hakodate and Otaru; from Kōbe weekly to Sakai, Tsuruga, Niigata, and Hakodate, occupying altogether about six weeks on the round trip; also at longer intervals to Luchu and Formosa, and to the Bonin Islands. The Company also has regular lines to the principal Korean and Chinese ports and to Vladivostock in Siberia, also to Australia viâ Manila, and to Europe. Numerous smaller companies run steamers to the Inland Sea ports and other points on the coast, and also on some of the larger rivers and lakes; but they are apt to be extremely unpunctual and dilatory.

Boats—known in the Treaty Ports as *sampans*—ply in all the harbours, and land passengers from the steamers. The usual fare from ship to shore, or *vice versâ*, is from 15 to 25 *sen* per head. Steam launches from the hotels are in attendance at the larger places.

3.—Custom-House.

Strict examination of the luggage of passengers is made at the Custom-House, and the best way to avoid trouble and delay is to open up everything freely. Tobacco, liquors, cameras, bicycles, sporting gear, and most other articles, except ordinary personal effects, are liable to duty.

4.—Public Holidays.

The Custom-House and other public offices observe the following holidays:—

Jan.	1	New Year Holidays (*Shō-gwatsu*).
,,	3	
,,	5	
,,	30.	Anniversary of death of Kōmei Tennō, the late Emperor.
Feb.	11.	Accession of Jimmu Tennō in 660 B.C., and Promulgation of Constitution in 1889 (*Kigen-setsu*).
Mar.	20.	Spring Equinox (*Shunki Kōrei-sai*).
April	3.	Death of Jimmu Tennō.
Sept.	23.	Autumn Equinox (*Shūki-Kōrei-sai*).
Oct.	17.	Harvest Thanksgiving to the Deities of Ise (*Shinjō-sai*, also called *Kan-name Matsuri.*)
Nov.	3.	Emperor's Birthday (*Tenchō-setsu*).
,,	23.	Second Harvest Festival (*Shinjō-sai* or *Nii-name Matsuri*).

The foreign banks, besides observing Christmas, New Year, and some of the Japanese holidays, keep the Chinese New Year, the German Emperor's birthday on the 27th January, the Queen's birthday on the 24th May, and the American and French national anniversaries (4th and 14th July).

5.—Guides.

Guides understanding English can be procured of the Guides' Association (*Kaigūsha*) at Yokohama and Kōbe, with branches at Tōkyō and Kyōto. Apply at any of the hotels. The fixed charge at present (1900) is as follows:—2½ *yen* per day for a party of one or two tourists; over two, 50 *sen* added for each tourist. In all cases the guide's travelling and hotel expenses must be paid by his employer.

A guide is an absolute necessity to persons unacquainted with the language. Those knowing a little Japanese may feel themselves more their own masters by hiring a man-servant, or "boy," also able to cook, and having neither objection to performing menial functions, nor opinions of his own as to the route which it will be best to take.

Ladies may sometimes find it convenient to hire a Japanese maid (generally called *amah* by the foreign residents). Some of them speak English and act more or less as guides.

6.—Posts; Telegraphs; Banks.

The Imperial Japanese Post and Telegraph services are excellent. Letters and papers can be forwarded with perfect safety to the different stages of a journey. The Post-Office Order system is thoroughly efficient, and may be found useful by travellers who wish to avoid carrying about much money.

In most towns of any size, the Post and Telegraph Offices are combined. Telegrams in any of the principal European languages cost 5 *sen* per word, with a minimum charge of 25 *sen*, addresses being charged for. A telegram in Japanese of 15 *Kana* characters costs 20 *sen*, the address of the receiver not being charged for. The foreign residents often avail themselves of this means of communication. Telephone Exchanges have been established in some of the large towns.

There are at Yokohama, Kōbe, and Nagasaki branches or agencies of the Hongkong and Shanghai Bank, the Chartered Bank of India, Australia, and China, and the National Bank of China. The facilities offered by such large Japanese Banks as the Mitsui, Mitsubishi, and the Specie Bank (*Shokin Ginkō*), which are conducted on foreign lines, may also be availed of at Tōkyō and in the interior.

7.—Currency.

The values are decimal, with the *yen*, equivalent to about two shillings English, or 50 cents U. S. gold, as the unit. One *yen* contains 100 *sen*, one *sen* contains 10 *rin*. The currency consists of gold, which is practically never seen; of silver pieces of 1 *yen*, 50 *sen*, 20 *sen*, 10 *sen*, and 5 *sen*; of nickel pieces of 5 *sen*; of copper pieces of 2 *sen*, 1 *sen*, and 5 *rin*, and of paper money worth 1 *yen*, 5 *yen*, 10 *yen*, and various larger sums.

It is best to travel with paper money, both because of its superior portability, and because it is better known to the inhabitants of the interior than silver or gold. One of the first things the tourist should do is to learn the difference between the various notes for the values above-mentioned. He is advised to take with him no notes of higher denomination than 10 *yen*, as it is often difficult to get change except in the big towns.

8.—Weights and Measures.

Distances are reckoned by *ri* and *chō*, 36 *chō* going to the *ri*.* One *ri* is equal to 2.44 English statute miles, or, roughly speaking, to a trifle under 2½ miles. One *chō* is equal to 358 English feet, or $\frac{1}{15}$ of a mile. The *chō* is subdivided into 60 *ken* (1 *ken* = 6 ft. approximately), and the *ken* into 6 *shaku* (1 *shaku* = 1 ft. approximately). The subdivisions of the *shaku* follow the decimal system. Throughout this work, the distances are given in *ri* and *chō* as well as in miles, as visitors to Japan drop very soon into the Japanese method of reckoning, which indeed must be learnt in any case, as coolies, jinrikisha-men, and others know nothing of English miles. A word of caution may here be given against the habit of certain Japanese having a superficial knowledge of English, who mistranslate the word *ri* by "mile." The following table, borrowed from Dr. N. Whitney, will be found useful:—

EQUIVALENTS OF JAPANESE *RI* AND *CHŌ* IN ENGLISH MILES.

Japanese *Ri*.	0	1	2	3	4	5	6	7	8	9
	Miles	Miles	Miles	Miles	Miles	Miles	Miles	Miles	Miles	Miles
1	2.44	24.40	26.84	29.28	31.72	34.16	36.60	39.04	41.49	43.93	46.37
2	4.88	48.81	51.25	53.69	56.13	58.57	61.01	63.45	65.89	68.33	70.77
3	7.32	73.20	75 65	78.09	80.53	82.97	85.41	87.85	90.29	92.73	95.17
4	9.76	97.61	100 05	102.49	104.93	107.37	109.81	112.25	114.69	117.13	119.58
5	12 20	122.01	124 46	126.90	129.34	131.78	134.21	136.66	139.10	141.54	143.98
6	14.64	146.43	148.87	151.31	153.75	156 19	158.63	161.07	163 51	165.95	168.39
7	17.08	170 83	173.27	175.71	178 15	180.59	183.03	185.47	187.91	190.35	192.79
8	19 52	195.23	197 67	200.11	202 55	205.00	207.44	209.88	212.32	214.76	217.20
9	21.96	219.64	222.08	224.52	226.96	229.40	231.84	234.28	236.72	239.16	241.60

Chō	Miles	*Chō*	Miles	*Chō*	Miles	*Chō*	Miles	*Chō*	Miles	*Chō*	Miles
1	0.07	7	0.47	13	0.88	19	1.29	25	1.69	31	2.10
2	0.14	8	0.54	14	0 95	20	1.36	26	1.76	32	2.17
3	0.20	9	0 61	15	1.02	21	1.42	27	1.83	33	2 24
4	0.27	10	0 68	16	1.08	22	1.49	28	1.90	34	2.30
5	0.34	11	0.75	17	1.15	23	1.56	29	1.97	35	2.37
6	0.41	12	0.81	18	1.22	24	1.63	30	2.03	36	2.44

Long Measure (*Kane*). 10 *bu* = 1 *sun* (often translated "inch," but = 1.19 inch of English measure); 10 *sun* = 1 *shaku* (nearly 1 foot English, actually 11.93 inches); 6 *shaku* = 1 *ken*; 10 *shaku* = 1 *jō*. The *jō*, equal to nearly 10 English feet, is the unit commonly employed in measuring heights and depths.

Cloth Measure (*Kujira*). 10 *bu* = 1 *sun*; 10 *sun* = 1 *shaku*, or nearly 12 inches; 10 *shaku* = 1 *jō*. In this measure, the *shaku* is ¼ longer than in Long Measure.

Land Measure (*Tsubo*). The unit is the *tsubo*, nearly equivalent to 4 square yards English. An acre is nearly equivalent to 1,210 *tsubo*.

1 *chō* = 2½ acres, and 1 *ri* (square) = 6 sq. miles, approximately.

* Some mountain districts have a longer *ri* of 50 *chō*.

Measure of Capacity. 10 *gō* = 1 *shō*, which contains about 108½ cubic inches, and is a little larger than 1½ quart; 10 *shō* = 1 *to*, nearly half a bushel, or, for liquids, 4 gallons; 10 *to* = 1 *koku*, which is a fraction less than 5 English bushels.

Weights. The *kin* is about 1⅓ lb. avoirdupois; 1 lb. avoir. = about 120 *momme*. The *kwan* is equal to 1,000 *momme* (6¼ *kin*, or a little over 8¼ lbs.).

9.—Inns; Travelling Expenses.

The inns are given from personal knowledge or from the best accessible information, an asterisk being sometimes prefixed to the name of a house specially worthy of mention. What is termed *hatago* at a Japanese inn includes supper, bed, and breakfast, for which a single charge is usually made. This varies according to the style and standing of the establishment, and ranges at present from 75 *sen* to 2½ *yen* per head. Scanty as the entertainment may often appear to one fresh from the innumerable luxuries of a comfortable European hotel, it should be remembered that such things as fine lacquer and porcelain utensils, painted screens, and silk quilts, to say nothing of numerous well-dressed attendants, are expensive items to mine host, and are charged for accordingly. Anything in the way of food or liquor ordered in addition to the meals supplied is considered an extra. There is no charge for firing, lighting, attendance, or bath, provided always the traveller is content with what is given to every one else, neither is there any for tea. But it is usual, shortly after arriving and being shown into a room, or else in paying one's account just before leaving, to make a present, known as *chadai* or "tea-money." The latter course is recommended. With Japanese travellers, this tea-money varies with the rank of the individual, the amount of extra attention which he desires or has received, and with the quality of the accommodation. Generally they are very liberal. The foreign tourist stands on a somewhat different footing, and there are seldom gradations of rank to be considered in his case. As a fair and practical solution of a vexed question, those who travel *à la japonaise* and who are charged in accordance with the native scale, may be recommended to make the amount of their *chadai* vary from 50 *sen* to 2 *yen* per night, according to the style of the establishment. If two or more persons are travelling together, the *chadai* is increased, say, to one-half more for two, and double for three persons. In some localities, especially at bathing resorts, there is a fixed rate for the accommodation of foreigners,—1½ *yen* or 2 *yen* per night for room and bedding only, any food that may be ordered being charged for separately. In such places, which have come under European influence, it is usual to give a small gratuity to the servants in addition to the *chadai*, whereas in the old-fashioned inns such presents are not looked for.

It is but fair that foreigners should pay more than natives, both for accommodation and for jinrikishas. They usually weigh more, they almost always want to travel more quickly, they give infinitely more trouble at an inn with their demands for fresh water in the bath, the occupation of a portion of the kitchen to cook their European food in, and a dozen other such requirements, to say nothing of their insisting on having separate rooms, while Japanese guests—even strangers to one another—are habitually required to share a room together.

Though one should always choose the best inn in each place to sleep at, it will often be found more convenient to lunch at some wayside tea-house or eating-house. The more elegant repast at the higher class inn

frequently takes much longer to prepare than it is worth; besides which, most travellers carry their own provisions.

In the Europeanised hotels at such frequented spots as Nikkō, Kamakura, Miyanoshita, Kyōto, Nagoya, etc., the general charge is from 3 to 8 *yen* a day, everything included except wines. The charge per diem for a native servant is from 50 *sen* to 1 *yen*. The charges at the hotels under foreign management in the Open Ports are from 5 to 10 *yen*.

The average charge (to foreigners) for jinrikishas in the most frequented portions of the country is now (1900) from 15 to 25 *sen* per *ri*, the same per hour, and *yen* 1.50 per diem. About 50 per cent is added to these rates in bad weather and at night. But the tendency of late years has been towards constantly increased rates, owing to the rise in the price of rice and other staple commodities. It is usual to give a small gratuity (*sakate*) to jinrikisha-men after a hard run of any distance.

Perhaps one might say that the total cost to a traveller of average requirements, travelling at a reasonable speed, and having with him a guide, should not exceed 12 *yen* per diem. If he restricts himself to mountainous districts, the expense will be considerably less. A certain saving is also effected when two or three persons travel together.

It will be seen from the above that the hostelries at which travellers in Japan put up are of three kinds,—the European hotel, the Europeanised or half-European half-Japanese hotel (*hoteru*), and the purely native inn (*yadoya*). The *ryōri-ya*, or eating-house, supplies meals with less delay than the regular inns, but rarely offer sleeping accommodation. The tea-house (*chaya*) is different again, being a place where people neither sleep nor dine, but only halt for a short time to rest and take light refreshments. Residents in Japan however, often include inns under the denomination of tea-houses. Every little railway station has its tea-house, which undertakes to purchase the traveller's ticket and check his luggage.

Many inns now provide chairs and tables. Beds are still very rare; but good quilts (*futon*) are laid down on the mats, wherever may be most convenient; pillows of sorts are now common, or else a small quilt will be rolled up as a pillow, and in summer a mosquito-net is provided. No inn in native style has a dining-room. Each guest dines in his own apartment at whatever time he (or more often the host) may select.

Down to 1899 travellers had to be furnished with passports. These have now been abolished, and all that is necessary is compliance with the regulations requiring visitors at an inn to inscribe their name, nationality, age, profession, etc. in the register. It is a common Japanese custom to carry letters of introduction (*annai-jō*) from inn to inn. This offers advantages, especially in seasons of epidemic disease or under any other circumstances liable to cause the traveller to be viewed with suspicion, or when, for the purposes of any special investigation, he wishes to be brought into intimate relations with his hosts along the road. Many inns keep printed forms of *annai-jō*, which they fill in with the traveller's name. Occasionally these, and the little paper slips in which toothpicks are wrapped up, as also the fans or towels which it is still the custom in many places to present on departure to those guests who have given a suitable *chadai*, are charming specimens of Japanese taste in small matters of every-day life.

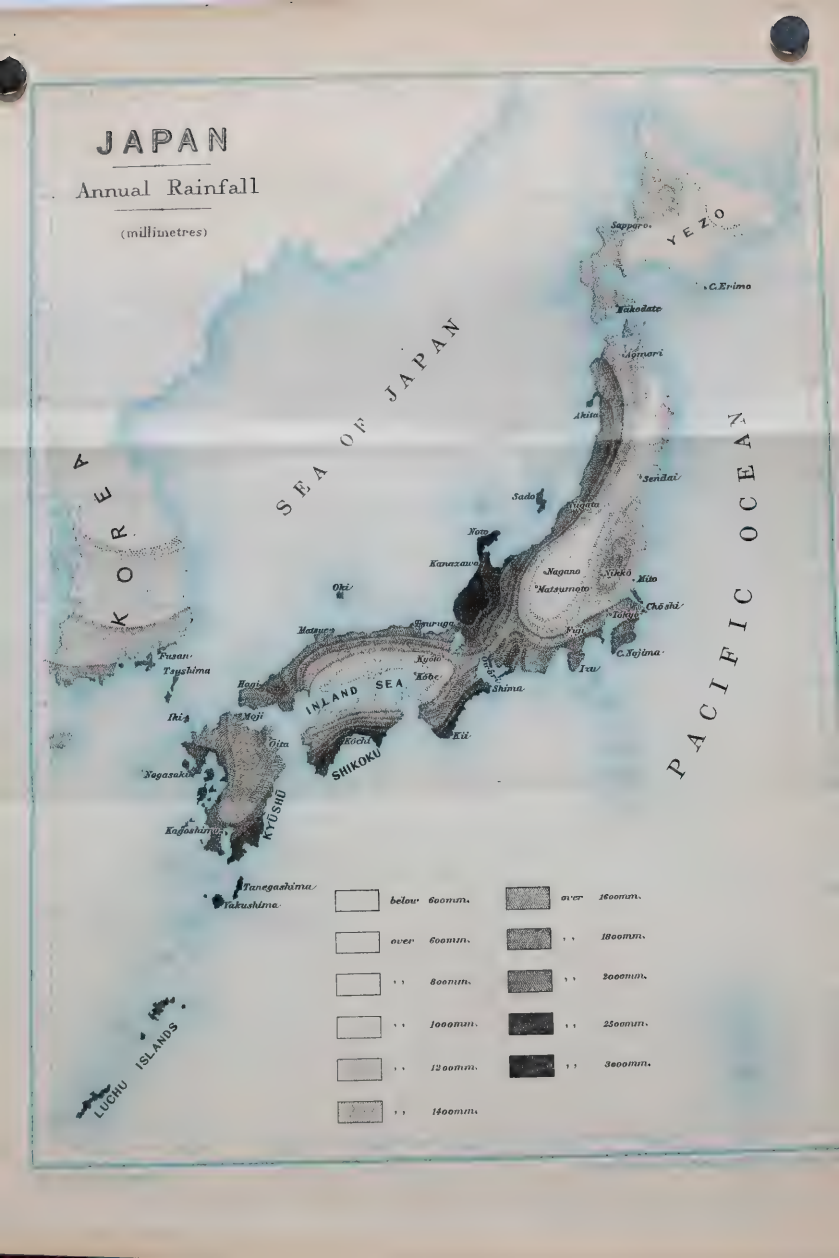
10.—Climate; Dress; Time of Visit.

Remember that Japan is not in the tropics, and bring warm clothing with you, whatever be the season of your visit; also very light clothing, if your visit be in the summer. Even in July, when the mean temperature of Tōkyō is about 76° Fahrenheit, days may come when you will be glad of all your winter things. This applies still more to the mountains. On the other hand, be more careful of exposure to the sun than you would be in England. A sun helmet and a white umbrella are useful additions to the traveller's wardrobe.

Though garments of the roughest description will suffice for the country districts, bring good clothes, such as might be worn at home, in which to appear at the larger hotels, and to mix, if need be, in society, whether Japanese or foreign. Japanese officials now attend their offices in frock or morning coats, and Europeans visiting them should be similarly attired. At a few of the highest social functions, frock-coats and tall hats are expected. With regard to boots, it is advisable to wear such as can be pulled off and on easily, as *it is necessary to remove one's boots every time one enters a house or temple, in order not to soil the mats on which the Japanese sit.* Grave offence is given, and naturally given, by the disregard of this cleanly custom. Light shoes or boots with elastic sides are therefore to be preferred, except for mountain work. If your boots give out, try the native straw sandals (*waraji*) with the native sock (*tabi*), which give a better foothold that boots on smooth rocks. Many foreigners have found them excellent foot-gear, the only addition required being a small piece of cotton-wool to prevent chafing by the thong which passes between the great and second toes. Boots barely holding together can be made to last a day or two longer by tying *waraji* underneath them. *Kanjiki*, that is, iron clamps of triangular shape with spikes, are often fastened below the *waraji* for walking over snow. The native blue cotton gaiters called *kyahan* afford excellent protection from the attacks of flies, and from the rank undergrowth so often found on the lower slopes of Japanese mountains.

At Yokohama, Chinese tailors attend the hotels, and will fit out travellers with duck, crape, and other light clothing literally between a night and a morning. Washing is well and expeditiously done at the Open Ports and at the principal summer resorts.

Roughly speaking, the Japanese summer is hot and occasionally wet; September and the first half of October much wetter; the late autumn and early winter cool, comparatively dry, and delightful; February and March disagreeable, with occasional snow and dirty weather, which is all the more keenly felt in Japanese inns devoid of fire-places; the late spring rainy and windy, with beautiful days interspersed. But different years vary greatly from each other. The average temperature of January, which is the coldest month, is between 36° and 37° Fahrenheit at Tōkyō; but there are frequent frosts at night during five months of the year, namely, from November to March inclusive. Skating, however, is rare. The average temperature of August is 78°, the thermometer sometimes registering over 90°. The climate of Northern Japan from Sendai onwards is much colder in winter, though not appreciably cooler during July and August. A similar remark applies even more forcibly to the entire West Coast, which is exposed to the icy winds that blow direct from Siberia. Kishū, Southern Shikokū, and Southern Kyūshū are warmer all the year round.


JAPAN
Annual Rainfall
(millimetres)
SEA OF JAPAN
PACIFIC OCEAN
KOREA
YEZO
Sapporo
C. Erima
Hakodate
Aomori
Akita
Sendai
Sado
Niigata
Noto
Kanazawa
Nagano
Nikkō
Mito
Matsumoto
Oki
Chōshi
Yokohama
Fuji
C. Tojima
Izu
Matsue
Hiroshima
Kyoto
Kōbe
Shima
Kii
INLAND SEA
Hagi
Iki
Moji
Oita
Kōchi
SHIKOKU
Nagasaki
KYŪSHŪ
Kagoshima
Tanegashima
Yakushima
Fusan
Tsushima
LUCHU ISLANDS
below 600mm.
over 600mm.
,, 800mm.
,, 1000mm.
,, 1200mm.
,, 1400mm.
over 1600mm.
,, 1800mm.
,, 2000mm.
,, 2500mm.
,, 3000mm.

Each traveller must judge for himself from the above remarks which season to select for his tour. If possible, he should be either in Tōkyō or in Kyōto during the first half of April to see the lovely display of cherry-blossoms, which are followed throughout the early summer by other flowers,—peonies, azaleas, wistarias, irises,—well-worth seeing both for their own sake and for that of the picturesque crowds of Japanese sight-seers whom they attract. Further north and higher in altitude, the blossoms are two or three weeks later. If not able to visit Kyōto early in April, he should try to be there at the end of October or early in November, when the autumn leaves are in all their glory of red and gold. Tōkyō is less favoured in this respect, but the chrysanthemums there early in November are magnificent. The summer may most advantageously be devoted to Nikkō, to Miyanoshita, Ikao, Unzen, or other mineral bath resorts, or else to travelling in Yezo and in the high mountainous districts of the interior of the Main Island, which are practically inaccessible except between June and October. No high passes, such as the Shibu-tōge beyond Kusatsu or the Konsei-tōge beyond Nikkō, should be attempted before May. Fuji is only ascended during the hottest period of summer.

11.—Provisions.

Except at some of the larger towns and favourite hill or sea-side resorts, meat, bread, and other forms of European food are unknown. Even fowls are rarely obtainable; for though plenty may be seen in almost every village, the people object to selling them—partly because they keep them for the sake of their eggs, partly on account of a lingering Buddhist dislike to taking life. Those, therefore, who cannot subsist on the native fare of rice, eggs, and fish (this, too, not to be counted on in the mountains), should carry their own supplies with them. Wines, spirits, aerated waters, and cigars are equally unobtainable; but beer is to be met with in most towns, the *Kirin Beer* brewed at Yokohama being excellent, as are the *Ebisu Beer* of Tōkyō and the *Asahi Beer* of Ōsaka. Beware of spurious imitations. It is advisable to take one or two knives, forks, spoons, a corkscrew, a tin-opener, and the most elementary cooking utensils. Plates and glasses can be borrowed almost everywhere. Persons fairly easy to please and who wish to travel lightly, can reduce the size of their provision basket by using the rice, fish, and eggs of the country as auxiliary to what they carry with them. Curry-powder will often help to make insipid Japanese dishes palatable, and *shōyu* (soy) adds a zest to soups. When starting off for the first time, it is best to err on the side of taking too much. Many who view Japanese food hopefully from a distance, have found their spirits sink and their tempers embittered when brought face to face with its unsatisfying actuality.

Fresh milk may now be obtained in many places. The yolk of an egg beaten up is considered by many to be a good substitute for it in tea or coffee. It is essential to avoid all water into which rice-fields may have drained. In the plains, water should be filtered and boiled before drinking.

The following Japanese articles of food are considered palatable by most foreigners:—

Kasuteira, sponge-cake.
Miso-shiru, bean-soup.
Sakana no shio-yaki, broiled fish.
Sakana no tempura, fish fritter.
Saké, a strong liquor made from rice and generally taken hot.

Sembei, thin biscuits of various kinds.
Tamago-yaki, a sort of omelette.
Tori-nabe, chicken cut up small and stewed.
Ushi-nabe, beef similarly treated.
Unagi-meshi, layers of rice with eels done in soy.
Yōkan, sweet bean-paste.

12.—Means of Locomotion ; Luggage.

Take the railway wherever available. On those plains which no railway yet traverses, take a jinrikisha. Avoid the native *basha* (carriage), if you have either nerves to shatter or bones to shake ; and be chary of burdening yourself with a horse and saddle of your own in the interior, as all sorts of troubles are apt to arise with regard to shoeing, run-away grooms (*bettō*), etc. Such, in a few words, is our advice, founded on long personal experience. Other possible conveyances are pack-horses (but the Japanese pack-saddle is torture), cows, the *kago*,—a species of small palanquin, uncomfortable at first, but not disliked by many old residents,—and lastly, chairs borne by four coolies ; but these have only recently been introduced from China, and are not found except at Miyanoshita, Nikkō, and a very few other places much resorted to by foreigners. Persons obliged to use the pack-saddle will find considerable relief by improvising stirrups of rope. The pleasantest sort of trip for a healthy man is that in which walking and jinrikisha-riding are combined. In those hilly districts which make Japan so picturesque, walking is the only possible, or at least the only pleasant, method of progression. The luggage is then taken on a pack-horse or on a coolie's back. Bicycles are used to a limited extent. One might even make long trips over the chief highways ; but hilliness, indifferent roads, and extremes of climate combine to prevent Japan from being a good field for the cyclist.

Persons intending to go at all off the beaten tracks are advised to compress their luggage within narrow limits. This is specially necessary in the thinly populated mountainous parts of the country, where one coolie—not improbably a grandfather superannuated from regular work, or possibly a buxom lass—is often the sole means of transport that a village can supply, all the horses being generally with their masters miles away in the mountains.

It is always best to avoid large boxes and portmanteaus, and to divide the luggage into two or three smaller pieces for convenience in piling on a coolie's hod, or for balancing the two sides of a pack-horse's load. The Japanese wicker baskets called *yanagi-gori* are much recommended, as cheap, portable, capacious, and contractable. The *yanagi-gori* (often called *kori* for short) consists of an oblong basket, with a second fitting over it to any depth as a cover, and is consequently convenient, not only for clothes and books, but for provisions, since the size of the basket diminishes as the stores are consumed, without any empty space being left for the remaining articles to rattle about in. A pair of these *yanagi-gori*—one for personal effects, the other for provisions—should suffice for him who intends to rough it. They should be provided with a large wrapper of oil-paper (*abura-kami*) against the rain, and fastened either with cords which can be procured anywhere, or with stout leather straps.

As to Japanese roads, no general opinion can be expressed. Sometimes excellent when first made, they are often kept in insufficient repair. Travellers must therefore not be astonished if they come across roads

which, though mentioned in this work as good for jinrikishas, have become almost impassable even for foot passengers,—the result of a single season of floods or typhoons. The changes in this respect are in proportion to the violence of the Japanese climate. It is furthermore probable that the distances given in our itineraries differ slightly in some cases from the actual truth, notwithstanding all the care taken to obtain accurate information. It is hoped, however, that such discrepancies will never be so great as seriously to affect the traveller's comfort. An apparent error of ¼ mile will occasionally be observed in the total mileage of the itineraries. This arises from the fact that, the mileage of each stage of a journey being given only within ¼ mile of the actual distance, the fractional errors thus arising, though balanced and allowed for as carefully as possible, sometimes unavoidably accumulate. On the other hand, the so-called total mileage is obtained, not by adding up the mileage column, but by direct calculation (also within ¼ mile) of the value of the total in *ri* and *chō*. Distances are stated wherever possible. When the *time* for a walk is given instead, it must be understood to be that of an average pedestrian.

Europeans usually avail themselves of the first-class railway cars wherever such are provided, and ladies in particular are recommended to do so, as not only are the other classes apt to be overcrowded, but the ways of the Japanese *bourgeoisie* with regard to clothing, the management of children, and other matters, are not altogether as our ways. Smoking is general even in the first-class, except in compartments specially labelled to the contrary.

Sleeping-cars, dining-cars, and *buffets* are still extremely rare; but neat little boxes of Japanese food (*bentō*), sandwiches, tea, beer, cakes, and ice are offered for sale at the principal stations. The Railway Regulations permit holders of tickets for distances of over 50 miles to break their journey at the more important places. Luggage is checked as in the United States, each first-class passenger being allowed to carry 100 lbs., and each second-class passenger 60 lbs., free of charge.

Licensed porters (*aka-bōshi*), distinguished by scarlet caps, are in attendance at the larger stations, and carry parcels for a small fixed charge.

13—Where to Go and What to See.

"How long does it take to do Japan?" is a question often asked. If by "doing" Japan be meant hurrying through its chief sights, the globe-trotter can manage this in three or four weeks, by adopting one of the *Outline Tours* given in Sect. 27. He who is bent on more serious observation will not find four months too much; and one who has spent that time rarely fails to come again. Travellers' tastes differ widely. Some come to study a unique civilisation, some come in search of health, some to climb volcanoes, others to investigate a special art or industry. Those who desire to examine Buddhist temples will find what they want in fullest perfection at Kyōto, at Nara, at Tōkyō, and at Nikkō. The chief shrines of Shintō are at Ise, and at Kitsuki in the province of Izumo. The "Three Places" (*San-kei*) considered by the Japanese the most beautiful in their country, are Matsushima in the North, Miyajima in the Inland Sea, and Ama-no-Hashidate on the Sea of Japan. Persons in search of health and comparative coolness during the summer months, to be obtained without much "roughing," are advised to try Miyanoshita, Nikkō, or Ikao in the Tōkyō district, Arima in the Kōbe district, or (if they

come from China, and wish to remain as near home as possible) Unzen in the Nagasaki district. All the above, except Kitsuki, may be safely recommended to ladies. Yezo is specially suited for persons residing in Japan proper, and desiring thorough change of air. At Hakodate they will get sea-bathing, and in the interior a little fishing and a peep at the Aino aborigines. But Japan is more especially the happy hunting-ground of the lover of the picturesque. With the symmetrical outlines of its volcanoes, with its fantastic rocks, its magnificent timber which somehow, even when growing naturally, produces the impression of having been planted for artistic effect, with its tiny shrines and quaint hostelries constantly placed so as to command vistas that delight the eye, this beautiful land is a fitting abode for the most esthetic of modern peoples. Every variety of scenery, from the gracefully lovely to the ruggedly grand, is here to be found. Of the former character are the neighbourhood of Yokohama (Kamakura, Enoshima, Kanazawa), the whole Hakone district, Fuji and its surrounding belt of lakes, Nikkō, Haruna, the Inland Sea, the Kiso valley, North-Eastern Kyūshū, Matsushima in the north of the Main Island, and many more. Rugged and sublime in their character are the Hida-Etchū range, Koma-ga-take in Kōshū, and the whole mass of mountains lying between the rivers Fujikawa and Tenryū-gawa. But the travelling amidst these rough mountains is itself rough in the extreme. None but thoroughly healthy men, inured to hardship, should attempt it.

The provincial towns have, for the most part, little individuality. As for what is called "seeing Japanese life," the best plan is to avoid the Foreign Settlements in the Open Ports. You will see theatres, wrestling, dancing-girls, and the new Japan of European uniforms, political lectures, clubs, colleges, hospitals, and Methodist chapels, in the big cities. The old peasant life still continues almost unchanged in the districts not opened up by railways.

14.—Purchases; Objects of Art.

Travellers will find the greatest facilities for purchases of every description in the large stores of Yokohama and Kōbe. They will also find much to attract them in Kyōto, Tōkyō, Ōsaka, and Nagasaki. The names of the best shops are given under each of these towns. Though now sometimes sold in large stores, Japanese objects of art are not produced in large workshops. In old days, when the best pieces were made, few masters employed as many as half a dozen workmen in addition to the members of their own family, and *chefs-d'œuvre* often originated in humble dwellings, where perhaps a single artisan laboured in the most primitive style assisted by one or two children. At the present day, foreign influence is causing the spread of Western business methods; but extensive manufactures and shop-windows finely decked out exist as yet only in two or three of the larger towns. Even there, the best things must often be sought in narrow lanes. It was also formerly, and is still to some extent, characteristic of the Japanese tradesman and artisan-artist to hesitate to bring out his best specimens at once. The rule is that several visits are necessary before he will display his choicest articles, and that even then a long time must be spent in bargaining. Some establishments of the more modern sort have fixed prices. This remark also applies to the *kwankōba*, or bazaars.

Japan is now almost denuded of old curios. Some have found their way into the museums of the country, while priceless collections have

crossed the sea to Europe and America. But many of the productions of the present day are eminently beautiful, more especially the *cloisonné*, the metal-work, and the embroideries. It is not possible, within the limits of a travelling Handbook, to enter into a disquisition on Japanese art,—its origin, its characteristics, and the great names that adorn its history. A whole library on this subject has come into existence within the last twenty years, and the views of connoisseurs differ widely even on points of prime importance. We must content ourselves with mentioning the names of certain art-forms unknown in Europe, for most of which no appropriate English equivalents exist. The objects embodying these art-forms will constantly come under the traveller's notice, if he frequent the curio stores. Such are:—

The *inrō*, a small medicine-box in segments, generally made of lacquer. The segments are held together by means of a cord, to one extremity of which a *netsuke* is often attached.

The *kakemono*, or hanging scroll, generally painted, sometimes embroidered.

The *kōrō*, or incense-burner, generally of bronze or porcelain.

The *makimono*, or scroll, not meant to be hung up. It is used chiefly for manuscripts which are often beautifully illustrated.

The *netsuke*, originally a kind of button for the medicine box, pipe-case, or tobacco-pouch, carved out of wood or ivory. These little articles have since developed into gems of art.

The *okimono*, a general name for various small ornaments having no definite use, but intended to be placed in an alcove or on a cabinet.

We may also mention various gear appertaining to the Japanese sword and often cunningly wrought in metals and alloys, of which latter the best known are—*shibu-ichi* and *shakudō*, both formed of a basis of copper with varying admixtures of silver and gold. Specially noteworthy among these articles are the *tsuba*, or guard, and the *menuki*,—small ornaments fixed one on each side of the hilt, and held in place by the silk cord which binds together the various parts of the handle.

15.—Shipment of Goods.

A reference to the local Directories (or *Hong Lists*, as they are also called) will supply the names of those firms in Yokohama and Kōbe which make a business of shipping travellers' purchases to Europe, America, and elsewhere. As a rule, too, the foreign firms which deal in curios will undertake to forward anything to destination. Remember, when sending a box for shipment to a shipping firm, to nail it down but slightly, as it will be opened and examined at the Japanese Custom-House. The shippers should be furnished with a detailed list of the contents and their value, and be requested to see to the box being secured in a more solid manner after examination.

16.—Shooting.

The mountainous districts of Japan shelter deer and boar, though in ever decreasing numbers, while in Yezo many bears still remain. Ducks of various kinds, the green pheasant, quail, woodcock, snipe, and hares, are to be found in the plains and on the lower ranges of hills bordering the flat country, while on somewhat higher ground the copper pheasant has its abode in the thickest cover. Hybrids between the green pheasant

and an imported Chinese species are also sometimes met with. Japan, with its rich plains and hills giving ample shelter to game, should naturally be a good sporting country; but it does not seem to be such in fact. The law protecting birds and animals during the breeding season has never been rigorously enforced. Moreover, the districts around Yokohama, Kōbe, and Hakodate, have for years been too much shot over, while in other places much of the best sporting ground is privately preserved, and hence inaccessible, the total result being that this country is not one to be recommended to the sportsman.

In most parts of Japan the shooting season begins on the 15th October, and ends on the 14th March; but in some prefectures it lasts from the 1st October to the 30th April. Licenses may be obtained from the local authorities, on making a written application in due form in the Japanese language. The maximum fee charged is 10 *yen*.

17.—Fishing.

Locality. Fly-fishing may be said to be confined to that portion of the East Coast of Japan, north of Tōkyō, where the water is sufficiently cold for salmon and trout. In Yezo, the river Yurap on the East Coast, and the Shiribetsu on the West Coast are recommended. Both are in season about June. In former years good trout-fishing was obtainable near Sapporo in the river Toyohira; but owing to the refuse from the flax-mills being allowed to discharge into the stream, only few fish now run past it. Most of the other rivers of Yezo and of the northern provinces of the Main Island contain trout. The lakes of Yezo also abound in *ao-masu* and *ami-masu*, the former a pink, the latter a white-fleshed fish. These take the fly greedily, and are caught up to 2 lbs. in weight. Near Fukuoka, in the province of Rikuoku, is a good stretch of water, which would probably be best worked by staying at Ichinohe. Further south, near Furusawa and close to the railway, is a fishing river called the Nagagawa, and in the north-west of the Main Island the rivers Iwaki and Noshiro are believed to be worth a visit. Trout are also found in Lakes Biwa and Chūzenji. Fly-fishers may hope for sport during May, June, July, and the early part of August.

Fish. There are two classes of sporting fish,—the *shake*, or salmon as known in Europe, and the *masu* (*Salmo japonicus*). The *shake* is a full-sized salmon, and ascends the rivers in great quantities during autumn and early winter. All the northern rivers hold these fish, which in Yezo are so plentiful that they fall an easy prey to crows and bears. Many must weigh as much as 30 lbs. when caught; but they afford no sport to the angler, since, like salmon in other Pacific waters, they neither rise to a fly nor run to a spinning bait. At New Year, the shops in Tōkyō are full of smoked *shake* that have been sent down from the north. Of the *masu* there are several varieties; but all are of the salmon-trout description, and all are sporting fish. The true *masu* runs up the rivers from May to August, the time depending on the temperature of the water. These fish are in the best condition at a temperature of from 55° to 65°. They are not taken below 50°. An 8 lb. fish is a large one, the usual size being 5 or 6 lbs. The *ai* and *yamame*, which are widely distributed over the rivers of Japan, are smaller varieties of trout affording excellent eating. In some districts they are caught with worms, in others with the fly.

Tackle. Ordinally salmon tackle may be used, with flies of medium

salmon size and plenty of bright colour, especially orange and yellow. The fly is but rarely taken on the surface, and should therefore be well drowned. A rod of about 16 ft. is the most convenient, as the fish are strong and the pools often large. Wading trousers are useful. Spinning with a spoon-bait or a phantom minnow is often successful. In Lake Chūzenji, the fish are caught during the summer months by trolling from a boat with 60 or 70 yards of line heavily leaded. The bait used is a kind of Colorado spoon, and can be obtained from Nakamura, at Kyōbashi Ginza Itchōme in Tōkyō, where also Japanese lines can be had to supplement the angler's gear for this kind of fishing.

Accommodation. Except in Yezo, fair accommodation can be had almost everywhere. In Yezo one must be prepared for rough quarters, and many districts there are quite uninhabited, so that a tent should form part of the sportsman's outfit if he is to be free in his movements.

18.—Miscellaneous Hints.

Take plenty of flea-powder or camphor; but those who do not mind the odour of oil-paper (*abura-kami*), will find sheets of it stretched over the quilts by far the best protection against fleas. Also, if going off the beaten tracks, take soap, candles, and some disinfectant to counteract the unpleasant odours that often disturb the comfort of guests in Japanese inns.

Take towels, a pair of sheets, and a pillow, or at least a pillow-case to lay on the extemporised pillow which the tea-house people will arrange. Instead of loose sheets, some prefer to sew two sheets together to form a bag which is tied round the sleeper's neck.

If your servant seems honest and intelligent, entrust him with money for current expenses. This will save a world of petty bother and vexation as to change, bargaining, and such matters.

If you have much money with you, entrust it to the host of each respectable hotel you stop at, and get his receipt for it.

Start early, and do not insist on travelling after dark. You will thus most easily obtain good coolies or horses for the day's journey. By arriving at your destination before sunset, you will be likely to find the bath as yet unused, and will thus avoid the trouble and delay entailed by the necessity of getting other water heated. You will also have a better choice of rooms.

When planning your day's journey, allow an hour for each *ri* to be done on foot, which should be sufficient to cover stoppages and unavoidable delays. Ten *ri* (24½ miles) is considered by the Japanese a proper day's work.

However inconvenient to yourself, never refuse the coolies' request to be allowed to stop for food, as they can do no work on an empty stomach.

The Japanese, whose *grande passion* is bathing, use water at higher temperatures—110°-120° Fahrenheit—than physicians in Europe consider healthful. No one, however, will be injured by taking baths of between 100° and 106° Fahrenheit, unless he have a weak heart or be liable to congestion. Owing to some unexplained peculiarity of the climate, hot baths are found by almost all Europeans in Japan to suit them better than cold. It is advisable to pour hot water over the head from time to time, and strong persons may advantageously end up with a cold douche. Paradoxical as the assertion may sound, it is nevertheless true that the

hotter the bath, the greater the impunity with which one may afterwards expose oneself to the cold air. The reason why people at home have come to entertain the notion that hot baths give a chilly reaction, is that they do not take them hot enough, or do not immerse themselves up to the neck. The Japanese have the habit, to us disagreeable, of getting into the same bath one after another, or even at the same time ; but it is a breach of etiquette to discolour the water by the use of soap. They soap themselves outside. The first guest to arrive at an inn has the prior right to the bath. Formerly, promiscuous bathing of the sexes was common, and though now forbidden by the police regulations, is still practised at many of the provincial spas.

Massage is much practised in Japan, and is a capital restorative from fatigue after hard exercise. The services of a blind shampooer (*amma san*) may be obtained at almost every inn.

Never enter a Japanese house with your boots on. The mats take the place of our chairs and sofas. What should we say to a man who trod on our chairs and sofas with his dirty boots?

It is next to impossible to get windows opened at night in Japanese inns. The reason is that it is considered unsafe to leave anything open on account of thieves, and there is a police regulation to enforce closing.

In the event of trouble arising with regard to accommodation, the procuring of coolies, etc., always apply to the police, who are almost invariably polite and serviceable. These officials must not be insulted by the offer of a tip. The same remark applies to railway guards and public servants generally.

Make your plans as simple as possible. The conditions of travel in this country do not lend themselves to intricate arrangements.

One standard time is now kept throughout Japan,—that of E. Long. 135°, which passes through Akashi near Kōbe. This time is 9 hours ahead of Greenwich, and 14 hours ahead of American "Eastern Time."

Take visiting cards with you. Japanese with whom you become acquainted will often desire to exchange cards.

Above all, be constantly polite and conciliatory in your demeanour towards the people. Whereas the lower classes at home are apt to resent suave manners, and to imagine that he who addresses them politely wishes to deceive them or get something out of them, every Japanese, however humble, expects courtesy, being himself courteous. His courtesy, however, differs from that of the West in not being specially directed towards ladies.

Many travellers irritate the Japanese by talking and acting as if they thought Japan and her customs a sort of peep-show set up for foreigners to gape at. Others run counter to native custom, and nevertheless expect to get things at native prices. They cannot understand why a bill for several dollars should be presented to them for ten minutes' dancing, which perhaps after all has not amused them. The reason for the high charge is quite simple. Japanese do not send for dancing-girls without ordering a dinner at the same time. The dancing is an incident of the dinner, and it is in this dinner, that the tea-house proprietor finds his profit. He does not care to have his premises invaded at unusual hours by people who take nothing for the good of the house ; neither can the dancers get ready on the spur of the moment. Too many foreigners, we fear, give not only trouble and offence, but just cause for indignation by their disregard of propriety, especially in their behaviour towards Japanese women, whose engaging manners and

naïve ways they misinterpret. The subject is too delicate to be treated here. We may, however, be permitted to remark in passing that the waitresses at any respectable Japanese inn deserve the same respectful treatment as is accorded to girls in a similar position at home.

Never show any impatience. You will only get stared at or laughed at behind your back, and matters will not move any the quicker in this land where an hour more or less is of no account. The word *tadaima*, which the dictionaries, in their simplicity, render by "immediately," may mean any time between now and Christmas. Storming will not mend matters, when you find (to take one example out of a hundred) that your jinrikisha coolies wish to stop for a meal just after you have started and have been calculating that you will arrive at such and such a place at such and such an hour. Or to take another instance. You are at a large town, whose port lies only 3 or 4 miles distant. You ask at your inn for information about steamers, and are told (in perfect good faith) that they leave daily. On arrival at the port, you find they leave but once in three days, and yours left yesterday. What does a Japanese do under such circumstances? He says "*shikata ga nai*" ("it can't be helped"), and there is an end of the matter. Imitate his example, if you wish to save yourself and others much waste of temper and energy. It is best to resign yourself at the beginning, once for all. While waiting patiently, you have an opportunity of studying Japanese life. Neither be moved to anger because you are asked personal questions by casual acquaintances. To ask such questions is the Far-Eastern way of showing kindly interest.

19.—Language.

The Japanese language, though extremely difficult to learn correctly, is easy to acquire a smattering of; and even a smattering will add immensely to the pleasure of a tour in the country, by bringing the traveller into personal relations with the people, and by delivering him from the wearisome tutelage of guides and interpreters.

Remember, in pronouncing Japanese, that the consonants are to be sounded approximately as in English, the vowels as in Spanish or Italian, that is to say:—

a as in *father*, *i* as in *pin*,

e as in *pet*, *o* as in *pony*,

u as in *full*.

There is scarcely any tonic accent; in other words, all the syllables are pronounced equally or nearly so. But particular care must be taken to distinguish long *ō* and *ū* from short *o* and *u*. The short vowels are pronounced in a very light, staccato manner. Thus *O tori nasai* means "Please take this;" but *O tōri nasai* means "Please come (or go, lit. pass) in." Short *i* and *u* sometimes become almost inaudible, and are then marked *ĭ* and *ŭ* in the following vocabulary, thus *arimasŭ*, "there is;" *wakarimashĭta*, "I understand." In diphthongs, each vowel retains its original force. Thus:—

ai as in the English word "*sky.*"

au as in the English word "*cow.*"

ei as in the English word "*hay.*"

G is hard as in "give," never soft as in "gin;" but in Tōkyō and Eastern Japan it sounds like *ng* when in the middle of a word, exactly as in the English words "singer," "springy" (*not* "sing-ger," "spring-gy"). *S* is always sharp as in "mouse." *W* is often omitted after *k* or *g*, as *kashi*, "cake," for *kwashi*. Be very careful to pronounce double consonants really double, as in the English words "sho*t-t*ower," mea*nn*ess," "cock*c*row." Thus *kite* with one *t* means "coming;" but *kitte* with two *t's* means "a ticket;" *ama* is "a nun," *amma* "a shampooer."

As in all other languages of the Tartar or Mongolian type, so in Japanese the adjective precedes its noun, and the genitive precedes the nominative. Prepositions follow their noun, and are therefore really "postpositions." Explanatory or dependent clauses precede the principal clause, and the chief verb comes at the end of the sentence. There is no distinction between singular and plural, or between the different persons of the verb, and there are no genders. Consequently, such phrases as *Kimashita ka?* may equally well mean "Has he come!" "Has she come?" or "Have they come?"—for pronouns are very little used, the sense they would convey being generally left to be gathered from the context. Questions are asked by suffixing the particle *ka*, as in the instance just cited. There are no negative adverbs or pronouns, like our English "not," "never," "nothing," etc.; but the tenses of Japanese verbs have negative forms. Though the conjugations are too complicated to be given here in detail, the following specimens of the most useful tenses, positive and negative, may be of practical utility. The beginner will probably find the Honorific forms the easier to remember; they are in constant use.

Paradigm of Japanese Verbs.

Present & Certain Future.	Plain.	*Aru*	There is *or* will be.
	Honorific.	*Arimasŭ*	
Past.	Plain.	*Atta*	There was.
	Honorific.	*Arimashĭta*	
Probable Fut.	Plain.	*Arō* or *aru darō*	There probably will be.
	Honorific.	*Arimashō*	
Gerund.	Plain.	*Atte*	There being, there having been.
	Honorific.	*Arimashĭte*	
Neg. Present.	Plain.	*Nai*	There is not *or* will not be.
	Honorific.	*Arimasen*	
Neg. Past.	Plain.	*Nakatta*	There was not.
	Honorific.	*Arimasen deshĭta*	
Improb. Fut.	Plain.	*Nakarō* or *Arumai*	There probably will not be.
	Honorific.	*Arimasŭmai*	

Present & Certain Future.	Plain.	*IKU*	I go *or* will go.
	Honorific.	*Ikimasŭ*	
Past.	Plain.	*Itta*	I went.
	Honorific.	*Ikimashĭta*	
Probable Fut.	Plain.	*Ikō* or *iku darō*	I shall probably go.
	Honorific.	*Ikimashō*	
Gerund.	Plain.	*Itte*	Going, having gone.
	Honorific.	*Ikimashĭte*	
Neg. Present.	Plain.	*Ikanai*	I do not *or* shall not go.
	Honorific.	*Ikimasen*	
Neg. Past.	Plain.	*Ikanakatta*	I did not go.
	Honorific.	*Ikimasen deshĭta*	
Improb. Fut.	Plain.	*Ikumai*	I shall probably not go.
	Honorific.	*Ikimasŭmai*	
Desid. Adj.		*Ikitai*	I want to go.
Neg. ditto.		*Ikitaku nai*	I don't want to go.

Present & Certain Future.	Plain.	*KURU*	I come *or* will come.
	Honorific.	*Kimasŭ*	
Past.	Plain.	*Kĭta*	I came.
	Honorific.	*Kimashĭta*	
Probable Fut.	Plain.	*Koyō* or *kuru darō*	I shall probably come.
	Honorific.	*Kimashō*	
Gerund.	Plain.	*Kĭte*	Coming, having come.
	Honorific.	*Kimashĭte*	
Neg. Present.	Plain.	*Konai*	I do not *or* shall not come.
	Honorific.	*Kimasen*	
Neg. Past.	Plain.	*Konakatta*	I did not come.
	Honorific.	*Kimasen deshĭta*	
Improb. Fut.	Plain.	*Kimai*	I shall probably not come.
	Honorific.	*Kimasŭmai*	
Desid. Adj.		*Kĭtai*	I want to come.
Neg. ditto.		*Kitaku nai*	I don't want to come.

Present & Certain Future.	Plain.	*SURU*	I do *or* shall do.
	Honorific.	*Shimasŭ*	
Past.	Plain.	*Shĭta*	I did.
	Honorific.	*Shimashĭta*	
Probable Fut.	Plain.	*Shiyō* or *sur darō*	I shall probably do.
	Honorific.	*Shimashō*	
Gerund.	Plain.	*Shĭte*	Doing, having done.
	Honorific.	*Shimashĭte*	
Neg. Present.	Plain.	*Shinai*	I do not *or* shall not do.
	Honorific.	*Shimasen*	
Neg. Past.	Plain.	*Shinakatta*	I did not do.
	Honorific.	*Shimasen deshĭta*	
Improb. Fut.	Plain.	*Shimai*	I shall probably not do.
	Honorific.	*Shimasŭmai*	
Desid. Adj.		*Shĭtai*	I want to do.
Neg. ditto.		*Shĭtaku nai*	I don't want to do.

Present & Certain Future.	Plain.	*TABERU*	I eat *or* shall eat.
	Honorific.	*Tabemasŭ*	
Past.	Plain.	*Tabeta*	I ate.
	Honorific.	*Tabemashĭta*	
Probable Fut.	Plain.	*Tabeyō* or *taberu darō*	I shall probably eat.
	Honorific.	*Tabemashō*	
Gerund.	Plain.	*Tabete*	Eating, having eaten.
	Honorific.	*Tabemashĭte*	
Neg. Present.	Plain.	*Tabenai*	I do not *or* shall not eat.
	Honorific.	*Tabemasen*	
Neg. Past.	Plain.	*Tabenakatta*	I did not eat.
	Honorific.	*Tabemasen deshĭta*	
Improb. Fut.	Plain.	*Tabemai*	I shall probably not eat.
	Honorific.	*Tabemasŭmai*	
Desid. Adj.		*Tabetai*	I want to eat.
Neg. ditto.		*Tabetaku nai*	I don't want to eat.

Adjectives are conjugated somewhat after the model of *aru*, "to be," as *yoroshii* or *yoi*, "it is good;" *yokatta*, "it was, or would have been good;" *yokarō*, "it will probably be good;" *yoku nai*, "it is not good;" *yokŭte*, "being good;" *yoku nakŭte*, "not being good." Similarly *warui*, "is bad;" *warukatta*, "was bad;" *takai*, "is dear;" *takaku nai*, "not dear;" *muzukashii*, "is difficult;" *muzukashĭkŭte*, "being difficult," etc.

The Japanese, like other nations of the Far-East, are much addicted to the use of polite forms of speech. When two equivalents for the same English phrase are given in our List of Useful Sentences, that marked "less polite" should be used only to coolies and others of the lowest class. It will be noticed in numerous examples that our English imperatives are almost always softened down to a polite periphrasis with the word *kudasai*, "please give," "condescend to...." Sometimes the final *kudasai* is omitted for brevity's sake, as *To wo shimete kudasai* (lit. "Door shutting condescend"), or more familiarly *To wo shimete*, "Shut the door." The Negative Imperative is mostly rendered as follows:—*Sō shĭchu* (for *shĭte wa*) *ikenai*, "Don't do that," lit. "As for so doing, it is no go;" *Otoshĭcha ikenai*, "Don't drop it."

The following Vocabulary and the Sentences that follow will be found useful. The interlinear literal translations serve to show which word corresponds to which,—a thing otherwise hopelessly perplexing to the beginner, on account of the wide gulf that separates Japanese from English idiom. Those ambitious of learning more of the language can provide themselves with Chamberlain's *Handbook of Colloquial Japanese*. Satow and Ishibashi's *English-Japanese Pocket Dictionary* is excellent. Hepburn's *Pocket Dictionary* is to be recommended for Japanese-English.

Vocabulary.

address (written)	*tokoro-gaki*	barber	*toko-ya, kami-hasami.*
aërated water	*teppō-mizu*		
bad	*warui*	bar(-room)	*sakaba*
bag (hand-)	*kaban*	bath (hot)	*furo, o yu*
baggage	*nimotsu*	„ (cold)	*mizu-buro*

beans	*mame*
bed	*toko*
bed-clothes	*fŭton, yogi*
bed-room	*nema, nebeya*
bedstead	*nedai*
beef	*gyū-niku, ushi*
beer	*biiru*
bell	*yobi-gane*
bicycle	*jitensha*
big	*ōkii*
bill (account)	*kanjō*
billiards	*tama-tsŭki*
bill of fare	*kondate*
black	*kuroi*
blanket	*fūranken, ketto*
blue	*aoi, sora-iro*
boat	*fune*
boatman	*sendō*
boots	*kutsu*
bottle	*tokkuri*
„ (big)	*ō-bin*
„ (small)	*ko-bin*
„ (hot-water)	*yu-tampo*
box	*hako*
brazier	*hibachi*
bread	*pan*
breakfast	*asa-han*
bridge	*hashi*
brocade	*nishŭki*
bronze	*kara-kane*
cabin	*heya*
cabinet	*tansu*
cake	*kwashi*
candle	*rōsoku*
cards (playing)	*karuta*
„ (visiting)	*na-fuda*
carriage	*basha*
change (money)	*tsuri*
charcoal	*sumi*
cheap	*yasui*
chicken	*niwatori, tori*
chopsticks	*hashi*
cigar	*maki-tabako*
cigarettes	*kami-maki*
coachman	*gyosha*
coal	*sekitan*
coffee	*kōhi, kahe*
cold	*samui, tsumetai*
consulate	*ryōji-kwan*
coolie	*ninsoku*
corkscrew	*sen-nuki*
cotton	*momen*
crape	*chirimen*
cucumber	*ki-uri*
curio-shop	*dōgu-ya*
dear	*takai*
dining-room	*shoku-dō*
dinner (late)	*yūshoku, yū-han*
disinfectant	*shŭki-dome*
doctor	*isha*
door	*to*
downstairs	*shĭta*
driver	*gyosha*
duck (tame)	*ahiru*
„ (wild)	*kamo*
eels	*unagi*
egg	*tamago*
„ (boiled)	*ude-tamago*
„ (half-boiled)	*hanjiku*
egg-plant	*nasu*
embroidery	*nui-mono*
express train	*kyūkō-ressha*
fair (festival)	*ennichi*
fan (that shuts)	*ōgi, sensu*
„ (not shutting)	*uchiwa*
far	*tōi, empō*
feast	*gochisō*
ferry	*funa-watashi*
festival	*matsuri*
fire	*hi*
„ (conflagration)	*kwaji*
fish	*sakana*
flea	*nomi*
food	*tabe-mono*
" (European)	*yō-shoku*
fork	*niku-sashi, hoko*
fowl	*tori*
fruit	*mizu-gwashi*
garden	*niwa*
gold	*kin*
good	*yoroshii*
grapes	*budō*
green	*aoi*
guide	*annai-sha*
hard	*katai*
heavy	*omoi, omotai*
high	*takai*
hill	*yama*
horse	*uma*
hot	*atsui*
hotel	*yadoya, hoteru*
house	*ie, jinka*
ice	*kōri*
ink (Indian)	*sumi*
inn	*yadoya*
„ -keeper	*aruji, teishi*
interpreter	*tsūben*
island	*shima*
Japan	*Nihon, Nippon*
kettle	*tetsubin*

kitchen	*dai-dokoro*
knife	*hōchō*
lacquer	*urushi, nurimono*
lake	*mizu-umi, kosui*
lamp	*rampu*
landing-place	*hatoba*
lantern	*chōchin*
lemon	*yuzu*
lemonade	*ramune*
letter	*tegami*
light (not heavy)	*karui*
light (lamp, etc.)	*akari*
low	*hikui*
luggage	*nimotsŭ*
lunch	*hiru-meshi*
mat	*tatami*
match	*tsŭkegi, matchi*
matting	*goza*
meat	*niku*
medicine	*kŭsuri*
melon (musk-)	*makuwa-uri*
melon (water-)	*suikwa*
milk	*(ushi no) chichi*
milk (tinned)	*bŭrikki no chichi*
money	*kane, kinsu*
mosquito	*ka*
„ -net	*kaya*
mountain	*yama*
mustard	*karashi*
napkin	*kŭchi-fŭki*
near	*chikai*
oil	*abura*
oil-paper	*abura-kami*
omnibus	*nori-ai-basha*
onions	*negi*
orange	*mikan*
overcoat	*gwaitō, uwagi*
oyster	*kaki*
paper	*kami*
parcel	*ko-zutsumi*
„ post	*ko-zutsumi yūbin*
pass (mountain)	*tōge*
path	*michi*
peach	*momo*
pear	*nashi*
peas	*endō-mame*
pen (Japanese)	*fude*
pepper	*koshō*
persimmon	*kaki*
pheasant	*kiji*
pin	*tome-bari*
plum	*sumomo, ŭme*
policeman	*junsa*
police-station	*kōban*
porcelain	*seto-mono*
portmanteau	*kaban*
post-office	*yūbin-kyoku*
potatoes	*imo*
„ (sweet)	*Satsuma-imo*
pretty	*kirei*
price	*nedan*
quail	*uzura*
railway	*tetsudō*
„ train	*kisha*
raw	*nama*
razor	*kami-sori*
red	*akai*
rice (boiled)	*meshi, gozen*
river	*kawa*
road	*michi*
„ (new)	*shindō*
„ (old)	*kyūdo*
room	*heya, zashiki*
rug	*kettō*
salmon	*shake*
salmon-trout	*masŭ*
salt	*shiwo*
sardines	*iwashi*
screen	*byōbu*
sea	*umi*
servant	*meshi-tsŭkae*
shaving-water	*hige no yu*
ship	*fune*
shop	*mise*
shop-keeper	*akindo*
silk	*kinu*
silver	*gin*
small	*chiisai*
snipe	*shigi*
soap	*shabon*
soup	*soppu, tsuyu*
soy	*shōyu, shitaji*
spoon	*saji*
stamp (postage-)	*yūbin-gitte, inshi*
station	*station, teishaba*
steamer	*jōkisen*
steam-launch	*ko-jōki*
stick	*tsue,sŭtekki*
strawberry	*ichigo*
street	*machi, tōri*
sugar	*satō*
supper	*yūshoku, yū-han*
tea	*cha, o cha*
„ (Chinese)	*Nankin-cha*
tea-cup	*cha-wan*
tea-house	*chaya*
tea-pot	*kibisho*
telegram	*dempō*
telegraph office	*denshin-kyoku*
telephone	*den-wa*

temple (Buddhist)	*tera*
temple (Shintō)	*jinja, miya*
ticket	*kippu*
„ (return)	*ōhen-gippu*
time-table	*jikan-hyō*
tinned provisions	*kanzume*
toothpick	*koyōji*
towel	*tenugui*
town	*machi*
train	*kisha*
„ (first)	*ichi-ban-gisha*
„ (last)	*shimai-gisha*
„ (express)	*kyūkō-ressha*
„ (through)	*chokkō*
tramway	*tetsudō-basha*
trout	*ai, yamame*
tub (not regular bath)	*gyōzui*
ugly	*migurushii*
umbrella	*kasa, kōmori*
upstairs	*nikai*
vegetables	*yasai*
vinegar	*su*
waiter !	*boy !*
waitress !	*nē-san !*
water (cold)	*mizu*
„ (hot)	*yu, o yu*
„ (tepid)	*nuruma-yu*
water-closet	*benjo, chōzuba*
white	*shiroi*
window	*mado*
wine	*budōshu*

I	*watakŭshi*
My	*watakŭshi no*
You	*anata, omae*
Your	*anata no, omae no*
He	*ano hĭto, ano otoko*
She	*ano hĭto, ano onna*
His, her	*ano hĭto no*
It	*sore, are*
We	*watakŭshi-domo*
You (plur.)	*anata-gata*
They	*ano hĭto-tachi*
This	*kore*
That	*sore, are*

1	一	*hĭtotsu*	or *ichi*
2	二	*fŭtatsu*	„ *ni*
3	三	*mitsu*	„ *san*
4	四	*yotsu*	„ *shi*
5	五	*itsŭtsu*	„ *go*
6	六	*mutsu*	„ *roku*
7	七	*nanatsu*	„ *shĭchi*
8	八	*yatsu*	„ *hachi*
9	九	*kokonotsu*	„ *ku*
10	十	*tō*	„ *jū*
11	十一	*jū-ichi*	
12	十二	*jū-ni*	
13	十三	*jū-san*	
14	十四	*jū-shi*	
15	十五	*jū-go*	
16	十六	*jū-roku*	
17	十七	*jū-shĭchi*	
18	十八	*jū-hachi*	
19	十九	*jū-ku*	
20	二十	*ni-jū*	
21	二十一	*ni-jū-ichi*	
30	三十	*san-jū*	
40	四十	*shi-jū*	
50	五十	*go-jū*	
60	六十	*roku-jū*	
70	七十	*shĭchi-jū*	
80	八十	*hachi-jū*	
90	九十	*ku-jū*	
100	百	*hyaku*	
1000	千	*sen*	

No. 1	*ichi-ban*
No. 2	*ni-ban*
No. 3	*sam-ban*
No. 4	*yo-ban*
No. 5	*go-ban*

1 o'clock	*ichi-ji*
2 „	*ni-ji*
3 „	*san-ji*
4 „	*yo-ji*
5 „	*go-ji*

half-past 5 o'clock *go-ji han*

1 yen	*ichi-yen*
2 „	*ni-yen*
10 sen	*jis-sen*
20 „	*ni-jis-sen*
30 „	*san-jis-sen*

1st class	*jōtō*
2nd „	*chūtō*
3rd „	*katō*

A jinrikisha with one man is called *ichi-nim-biki* ; with two men, *ni-nim-biki*. A carriage with one horse is *it-tō-biki* ; with two horses, *ni-tō-biki*.

Many of our words have no Japanese equivalents, because the things for which they stand are not commonly known in Japan. Such are, for instance, *jam, lamb, pudding*. The following are examples of Japanese words for which there are no exact English equivalents :

ato-oshi, a second jinrikisha coolie who pushes from behind.
bentō, lunch carried with one.
bentō-bako, a box to hold such lunch.
bettō, a running groom.
dotera, a kind of wadded dressing-gown.
kago, a kind of basket or litter in which travellers are carried.
kai-kiri, engaging the whole (of a vehicle or boat).
kya-han, a kind of gaiters.
yanagi-gori, a useful sort of trunk made of wicker-work.
yukata, a thin dressing-gown worn before and after the bath.

Useful Sentences.

I.

miscellaneous.

How do you do ?	*Konnichi wa !* To-day as for
Good morning.	*O hayō.* Honourably early
It is fine weather to-day.	*Konnichi wa, yoi tenki de* To-day as for, good weather by *gozaimasŭ.* is
It is hot to-day.	*O atsŭ gozaimasŭ.* Honourably hot augustly-is
It is cold to-day.	*O samŭ gozaimasŭ.*

(The above weather remarks almost amount to greetings.)

Good evening.	*Komban wa !* This evening as for
Good night.	*O yasumi nasai.* Honourably resting deign
Goodbye.	*Sayōnara.*
Thank you.	*Arigatō.*
Pray don't mention it.	*Dō itashimashĭte !* How having done
That is so (= English "yes").	*Sayō de gozaimasŭ.* So by is
„ (less polite.)	*Sō desŭ*, or *Sō da.* So is so is
Is that so ?	*Sō desŭ ka ?*

That is not so.	*Sō ja nai.* So by isn't
Isn't that so?	*Sō ja nai ka?*
Is that all right? (polite)	*Yoroshiū gozaimasŭ ka?* Good is ?
„ (less polite).	*Yoroshii ka?*
That is all right.	*Yoroshiū gozaimasŭ;* or *Yoroshii.*
Is it this?	*Kore desŭ ka?* This is ?
It is this.	*Kore desŭ.*
It isn't this.	*Kore ja nai.* This by isn't
Do you nnderstand?	*Wakarimashĭta ka?* Have understood ?
I understand.	*Wakarimashĭta.*
I don't understand.	*Wakarimasen.*
Please come here.	*Oide nasai.* Honourable-exit deign
Come in	*O hairi nasai.* Honourably entering deign
Please sit down.	*Dōzo o kake nasai.* Please honourably to-place deign
Please come again.	*Mata irasshai.* Again come (honorific verb)
Please excuse me.	*Gomen nasai.* August-excuse deign
Allow me to congratulate you.	*O medetō gozaimasŭ.* Honourably congratulatory is
That is plenty. No, thank you.	*Mō takŭsan.* Already plenty
What shall we do?	*Dō shimashō?* How shall do
What is it?	*Nan desŭ ka?* What is ?
What is this?	*Kore wa, nan desŭ ka?* This as for, what is ?
Please show me.	*Misete kudasai.* Showing condescend
Please let me know.	*Shirashĭte kudasai.* Informing condescend
Just let me look.	*Chotto haiken.* Just respectful-glance
Please go and ask.	*Kiite kudasai.* Asking condescend
You had better go and ask.	*Kiite kuru ga ii.* Asking to-come (nom.) good
Just go and see.	*Chotto mite kite kudasai.* Just looking coming condescend
that all right?	*Sore de yoroshii ka?* That by, good ?

Don't do that.	*Sō shĭcha ikenai.* So as for doing, is no go
That won't do.	*Sore ja ikemasen.* That by, is no go
Why do you do such things?	*Naze sonna koto suru ka?* Why such things do ?
Please take care. Please pay attention.	*Ki wo tsŭkete kudasai.* Spirit (accus.) fixing condescend
Where is it?	*Doko desŭ ka?* Where is ?
Who is it?	*Dare desŭ ka?*
When is it?	*Itsu desŭ ka?*
Where is it from?	*Doko kara desŭ ka?*
What o'clock is it?	*Nan-doki desŭ ka?* What-hour is ?
Is this all?	*Kore dake desŭ ka?* This only is ?
I don't know.	*Shirimasen* (*shiranai* less polite).
He says he doesn't know.	*Shirimasen to iimasŭ.* Knows-not that says
Wait a little.	*Sŭkoshi mate.* Little wait
Go quickly.	*Hayaku! hayaku!* Quickly quickly
That is no good, *or* That won't do.	*Sore wa, dame desŭ.* That as for, useless is
Which is yours?	*Dochi ga anata no desŭ ka?* Which (nom.) you of is ?
This is mine.	*Kore ga watakŭshi no desŭ.* This (nom.) me of is
Who is that?	*Ano hĭto wa, dare desŭ ka?* That person as for, who is ?
What is his name?	*Ano hĭto no na wa, nan to iimasŭ ka?* That person of name as for, what that say ?
That is enough.	*Mō yoroshii.* Already good
Oh, what a bother!	*Komatta mon' da ne!* Troubled thing is, isn't-it
Don't make such a row!	*Yakamashii!* Noisy
Don't bother so!	*Urusai! urusai!* Troublesome troublesome
What a horrid smell!	*Kŭsai! kŭsai!* Smelly smelly
Please leave off. Don't do that.	*O yoshi nasai.* Honourably abstaining deign
It can't be helped.	*Shĭkata ga nai.* Doing manner (nom.) isn't

As quickly as possible.
Narutake *isoide.*
As..as possible hurrying

As early as possible.
Narutake *hayaku.*
As..as possible quickly

Is anything the matter?
Dō ka shimashĭta ka?
Somehow has done ?

Which is the best?
Dochi ga yoroshii?
Which (nom.) good

How much for one?
Hĭtotsu *ikura?*
One how much

How much per *ri* (2½ miles)?
Ichi-ri *ikura?*
One ri how much

How much per head?
Hĭtori-mae *ikura?*
One person front, how much

I don't want that.
Are *wa,* *irimasen.*
That as for, enters not

This is the one I want.
Kono *hō* *ga* *irimasŭ.*
This side (nom.) enters

It doesn't matter.
I don't care.
Kamaimasen.
Matters not

What a pity!
Oshii *koto* *desŭ* *ne!*
Regrettable fact is, isn't-it

I have none at all.
Sŭkoshi *mo* *nai.*
Little even isn't

Has nobody come?
Dare mo *konai* *ka?*
Anybody comes not ?

Can you?
Dekimasŭ *ka?*
Forthcomes (it) ?

I can.
Dekimasŭ.
Forthcomes

I can't.
Dekimasen.
Forthcomes not

Can you go?
Ikaremasŭ ka?
Can-go

I can (go).
Ikaremasŭ.
Can-go

I cannot (go).
Ikaremasen.
Cannot-go

What is the reason?
Dō *iu* *wake* *desŭ?*
What say reason is

You mustn't touch it.
Ijitcha *ikenai.*
As-for-touching is-no-go

Give me one more (another).
Mō *hĭtotsŭ* *kudasai.*
More one condescend

Please go first (*après vous*).
Dōzo *o* *saki ye.*
Please honourable front to

I should like to borrow it for a minute.
Chotto haishaku.
Slightly borrowing

Don't break it.
You mustn't break it.
Kowashĭchi *ikenai.*
As-for-breaking is-no-go

It is your fault.	*Anata ga warui.* You (nom.) bad.
It is not my fault.	*Watakŭshi ga warui n'ja nai.* I (nom.) bad of isn't
I am very glad to see you.	*Yoku o ide nasaimashĭta.* Well honourable exit have-deigned
Please give it to me.	*Kudasai.* Condescend
I am going out at about nine o'clock.	*Ku-ji goro ni de-kakemasŭ.* Nine-hours about at go-out
What is the matter?	*Dō shimashĭta ka?* How has-done ?
Look for it everywhere.	*Yoku yoku sagashĭte.* Well well seeking
How long will it take?	*(Toki wa) dono kurai kakarimasŭ?* Time as-for, what about costs
How much will it cost?	*(Kane wa) dono kurai kakarimasŭ?* Money as-for, what about costs
I want a piece of string.	*Ito wo kudasai.* String (accus.) condescend
I have not yet decided.	*Mada kimemasen.* Yet decide not
I only want one.	*Hĭtotsu de yoroshii.* One by is good
And then——	*Sore kara——* That from
It can't be found.	*Mi-tsŭkaranai.* See fix cannot
Call him back.	*Yobi-modoshĭte kudasai.* Calling back condescend
Which are yours?	*Dochira ga anata no desŭ?* Which (nom.) you of is?
Whose are these?	*Dare no desŭ ka?* Who of is ?
He said he'd come to-morrow.	*Myōnichi kuru to iimashĭta.* To-morrow come that said
Will you guarantee it?	*Uke-aimasŭ ka?* Guarantee ?

II.

AT AN INN.

Which is the best inn?	*Yado wa, nani-ya ga yoroshii ka?* Hotel as for, what house (nom.) good ?
Have you any rooms?	*Zashĭki wa, arimasŭ ka?* Room as for, is ?
Have you any beer?	*Biiru wa, arimasŭ ka?*

This room will do.
Kono zashiki de yoroshii.
This room by, good

Can you give us European food?
Yō-shoku ga dekimasŭ ka?
Sea-food (nom.) forthcomes ?

I suppose you haven't bedsteads, have you?
Nedai wa, arimasúmai, ne?
Bedstead as for, probably is not, eh?

I don't want a bedstead.
Nedai wa, irimasen.
Bedstead as for, enters not

Are there any mosquitoes here?
Kono hen wa, ka
This neighbourhood as for, mosquito
ga imasŭ ka?
(nom.) dwells ?

It is dreadfully hot.
Atsŭkute, shi-yō ga nai.
Hot being, way of doing (nom.) isn't

Please open the paper slides.
Shōji wo akete kudasai.
Paper slide (accus.) opening condescend

Please shut the window.
Mado wo shimete kudasai.
Window (accus.) shutting condescend

Bring some hot water.
O yu wo motte
Honourable hot water (accus.) bearing
koi.
come

Bring some cold water.
Mizu motte koi.
Cold water bearing come

Where is the W. C.?
Benjo wa, dochira desŭ?
W. C. as for, where is?

Please show me the way.
Chotto annai shĭte kudasai.
Just guide doing condescend

Please bring a candle.
Rōsoku wo motte kite
Candle (accus.) carrying coming
kudasai.
condescend

Is the bath ready?
Furo ga dekimashĭta ka?
Bath (nom.) has forthcome ?

It is not ready yet.
Mada dekimasen.
Still forthcomes not

Isn't it ready yet?
Mada dekimasen ka?

When will it be ready?
Itsu dekimasŭ ka?
When forthcomes ?

As soon as it is ready.
Deki shidai.
Forthcomes according

Please let me know when it is ready.
Dekimashĭtara, shirashĭte
When shall have forthcome, informing
kudasai.
condescend

All right, Sir.
Kashĭkomarimashĭta. (Said only to superiors).
Have been reverential

Please buy me five 10 *sen* postage-stamps.
Jis-sen no yūbin-gitte go-mai
Ten sen of postage-stamp five pieces
katte kite kudasai.
buying coming condescend

And then please take these things away.
Sore kara, kore wo sagete kudasai.
That from, this (accus.) lowering condescend

Have the things come from the wash?
Sentaku-mono ga dekita ka?
Wash-things (nom.) have forthcome ?

I am thirsty.
Nodo ga kwakimashĭta.
Throat (nom.) has dried

Give me a glass of water.
Mizu wo ippai.
Water (accus.) one-full

Please give me some more.
Motto kudasai.
More condescend

I am hungry.
O naka ga sŭkimashĭta.
Honourable inside (nom.) has become empty

I want something to eat.
Nani ka tabetai.
Something want to eat

Please get it ready quickly.
O shĭtaku wo hayaku dōka.
Honourable preparations (accus.) quickly please

Anything will do.
Nan de mo yoroshii.
What by even good

And then please lay down the bedding.
Sore kara, toko shiite kudasai.
That from, bed spreading condescend

Please let me have more quilts.
Fŭton wo motto shiite kudasai.
Quilt (accus.) more spreading condescend

There is a hole in the mosquito-net.
Kaya ni, ana ga arimasŭ.
Mosquito-net in, hole (nom.) is

I want to get shaved. Is there a barber here?
Hige wo sotte moraitai ga, koko ni tokoya ga arimasŭ ka?
Beard (accus.) shaving want to receive whereas, here in barber (nom.) is ?

There is.
Gozaimasŭ (more polite than *Arimasŭ*).

Then send for him.
Sonnara yonde koi.
If so, calling come

I feel unwell.
Kagen ga warui.
Feelings (nom.) bad

Is there a doctor here?
Koko ni isha ga orimasŭ ka?
Here in doctor (nom.) dwells ?

Please call my "boy."
Watakŭshi no boy wo yonde kudasai.
I of boy (accus.) calling condescend

Please hurry him up.
Saisoku shŭte kudasai.
Urgency doing condescend

Please lend a hand here.
Te wo kashŭte kudasai.
Hand (accus.) lending condescend

Please post these (letters).
Kono yūbin wo dashŭte kudasai.
This post (accus.) putting forth condescend

Please light the lights.
Akari wo tsŭkete kudasai.
Light (accus.) fixing condescend

I start at 7 o'clock to-morrow morning.
Myō-asa shŭchi-ji ni shuttatsu shimasŭ.
To-morrow morning seven-hours at, departure do

As I am starting early to-morrow, please wake me early.
Myō-asa hayaku tatsu kara, hayaku okoshŭte kudasai.
To-morrow morning early start because, early rousing condescend

I want to be called at half past 5.
Go-ji-han ni okoshŭte morai-tai.
Five-hours-half at, rousing want-to-obtain

I am going by the first train in the morning.
Ichi-ban-gisha de ikimasŭ.
One-number-train by go

At what o'clock does the first train start?
Ichi-ban-gisha wa nanji desŭ?
One-number-train as for, what-hour is.

Please engage two coolies.
Ninsoku fŭtari tanonde kudasai.
Coolie two people requesting condescend

Please bring the bill.
Dōka kanjō-gaki wo (motte kite kudasai).
Please bill-writing (accus.) carrying coming condescend

Please to accept this small sum as tea-money.
Kore wa sŭkoshi desu ga,— o chadai desŭ.
This as for, little is although,— honourable tea-price is

Many thanks for the trouble you have taken.
Ōki-ni o sewa ni narimashŭta.
Greatly honourable help to have become

Is the luggage ready?
Nimotsu no shŭtaku wa, yoroshii ka?
Luggage of preparation as for, good ?

Is nothing forgotten?
Wasure-mono wa nai ka?
Forgotten things as for, aren't ?

Please order the jinrikishas. — *Kuruma no shĭtaku wo,* Jinrikisha of preparation (accus.) *shĭte kudasai.* doing condescend

We will start as soon as everything is ready. — *Shĭtaku shidai, de-kakemashō.* Preparation according will go forth

It is time to start. — *Jikan ni narimashĭta.* Hour to has become.

We must not be late. — *Osoku naru to ikenai.* Late become if, is no go

It is so nasty I can't eat it. — *Mazukŭte taberaremasen.* Being-nasty cannot-eat

There are none anywhere. / It is not to be found anywhere. — *Doko ni mo, arimasen.* Where in even is-not

It is so hot I can't get into it. — *Atsŭkute hairemasen.* Being-hot cannot-enter

It is not hot enough. — *Nurukŭte ikenai.* Being-tepid is no go

I want a jinrikisha. — *Kuruma ga irimasŭ.* Jinrikisha (nom.) is-necessary

I am not going to buy anything. — *Nani-mo kaimasen.* Anything buy-not

Where have you been? (in scolding a servant for absence) — *Omae wa, doko ye itte ita?* You as-for, where to going have-been

What is this called in Japanese? — *Nihon-go de, kore wa nan to* Japan-language in, this as-for, what that *iimasŭ?* say

It is very inconvenient. — *Yohodo futsugō desŭ.* Plenty inconvenient is

According to circumstances. — *Tsugō shidai.* Convenience according

If it suits your convenience. — *Go tsugō ga yokereba.* August convenience (nom.) if-is-good

I think that would be the most convenient. — *Sono hō wa, tsugō ga* That side as-for, convenience (nom.) *yō gozaimashō.* good will-probably-be

That is a different thing. / It is a mistake. — *Chigaimasŭ.* (It) differs

Please dry this. — *Kore wo hoshĭte kudasai.* This (accus.) drying condescend

Please clean the room. — *Sōji shĭte kudasai.* Cleansing doing condescend

Will you change this five *yen* note? — *Kono go-yen satsu tori-kaete* This five-*yen* bill changing *kuremasŭ ka?* give ?

Please sew this. — *Kore wo nŭite kudasai.* This (accus.) sewing condescend

I will go and see it. — *Mite kimashō.* Looking will-come

Please cool the beer.
Biiru wo hiyashite kudasai.
Beer (accus.) cooling condescend

That is not enough.
Sore de tarimasen.
That by suffices-not

We will engage the whole (coach, boat, etc.).
Kai-kiri ni itashimashō.
Buy-completing to will-do

I will go if it is fine.
Tenki nara, ikimashō.
Fine-weather if-is will-go

I will take my bath first and my food afterwards.
Furo wa saki, shokuji wa ato ni shimashō.
Bath as-for before, food as-for after to will-do

I want to get my hair cut.
Kami wo hasande moraitai.
Hair (accus.) cutting want to get

Don't cut it too short.
Amari mijikaku kitcha ikenai.
Too short as-for-cutting is-no-go

It is very uncomfortable.
Yohodo fujiyū desu.
Very uncomfortable is

What are you looking for?
Nani wo sagashite iru?
What (accus.) seeking are

It is only a little way.
Jiki soko desu.
Soon there is

It is dreadfully draughty.
Kaze ga haitte, komaru.
Wind (nom.) entering am troubled

The fire has gone out; please bring some more charcoal.
Hi ga kieta kara, motto sumi wo motte kite o kure.
Fire (nom.) vanished because, more charcoal (accus.) carrying coming honourably give

Please put out the light.
Akari wo keshite o kure.
Light (accus.) extinguishing honourably give

You must not put out the light.
Akari wo keshicha ikemasen.
Light (accus.) extinguishing is no go

Did any one call while I was out?
Rusu ni, dare ka kimasen ka?
Absence in somebody comes not ?

Put them separately.
Betsu-betsu ni shite kudasai.
Separate separate in doing condescend

III.

SHOPPING.

I think I'll go out shopping.
Kai-mono ni de-kakemashō.
Purchases to will probably go out

How much is it?
Ikura desu?
How much is

That is too dear.
Sore wa takai.
That as for, dear

You must go down a little in price. *Sūkoshi o make nasai.*
Little honourably cheapening deign

Haven't you any a little cheaper? *Mō chitto yasui no ga nai ka?*
Still slightly cheap ones (nom.) aren't ?

How much does it all come to? *Mina de, ikura ni narimasŭ ka?*
All by how much to becomes ?

Have you change for a *yen*? *Ichi-yen no tsuri wa, arimasŭ ka?*
One-yen of change as for is ?

Please send them to the hotel. *Yado ye todokete kudasai.*
Hotel to forwarding condescend

Haven't you got something new? *Nani ka atarashii mono arimasen ka?*
Something new thing isn't ?

This is the better of the two. } *Kono hō ga ii.*
This is the one I want. } This side (nom.) good

What is this used for? *Kore wa, nani ni tsŭkaimasŭ ka?*
This as for what to employ ?

What is this made of? *Kore wa, nani de dekite imasŭ ka?*
This as for what by forthcoming is ?

I don't like it. *Ki ni irimasen.*
Spirit to enters-not

Is there a cake-shop here? *Koko ni kwashi-ya arimasŭ ka?*
Here in cake-shop is ?

How much for one? *Hĭtotsŭ ikura?*
One how-much

I'll take all these; please wrap them up in paper. *Kore dake kaimasŭ kara, kami ni tsutsunde kudasai.*
This amount buy because, paper in wrapping condescend

Wrap them up separately. *Betsu betsu ni tsutsunde kudasai.*
Separate separate in wrapping condescend

Are they all the same price? *Mina dō-ne desŭ ka?*
All same-price is ?

IV.

ON THE ROAD.

Which is the way to Kiga? *Kiga ye iku michi wa, dochira de gozaimasŭ?*
Kiga to goes road as for, which by is

Please tell me the way.
Michi wo oshiete kudasai.
Road (accus.) teaching condescend

Go straight on.
Massugu oide nasai.
Straight honourable exit deign

Where is the telegraph office?
Denshin-kyoku wa, dochira
Telegraph office as for, where
desŭ ka?
is ?

Where is the ticket-office?
Kippu wo uru tokoro wa
Ticket (accus.) sell place as for
doko desŭ ka?
where is ?

(Give me) one 1st class ticket to Nikkō.
Nikkō made, ittō ichi-
Nikkō till, first class one-
mai.
piece

(Please book) this luggage for Nikkō.
Kore dake no nimotsu wo,
This only of luggage (accus.)
Nikkō made.
Nikkō till

How many hours does it take to get to Nagoya?
Nagoya made, nan-ji-kan
Nagoya till, what-hour-space
kakarimasŭ?
lasts ?

I mean to spend the night at Nagoya.
Nagoya de, ippaku
Nagoya at, one-night's lodging
suru tsumori desu.
do intention is

When does the train for Nikkō start?
Nikkō-yuki no kisha wa,
Nikkō going of train as for,
nan-doki ni demasu ka?
what hour at issues ?

Where do we change trains?
Doko de nori-kaemasu ka?
Where at ride-change ?

I will rest a little.
Sŭkoshi yasumimasho.
Little will probably rest

What is the name of that mountain?
Ano yama wa, nan to
That mountain as for, what that
iimasŭ ka?
say ?

What is this place called?
Koko wa, nan to iu
Here as for, what that say
tokoro desu ka?
place is ?

Is this a Buddhist or a Shintō temple?
Kore wa, tera desŭ
This as for, Buddh. temple is
ka? yashiro desŭ ka?
? Shintō temple is ?

How far is it from here to the next town?
Koko kara, saki no shŭku made, ri-sū wa dono kurai desŭ?
Here from, front of post-town till, mile-number as for, what about is

I will lie down a bit, as I feel seasick.
Fune ni yoimashĭta kara, chotto nemashō.
Ship in have-got-tipsy because, little will-lie

Will you come with me?
Issho ni o ide nasai.
Together honourable exit deign

Let us go together.
Issho ni ikimashō ja nai ka?
Together will-go —— isn't it ?

Let us rest a little.
Chitto yasumimashō ja nai ka?
Little will-rest —— isn't it ?

I want to see the dancing.
Odori wo mitai.
Dance (accus.) want-to-see

I don't want to see it.
Mitaku nai.
Want-to-see not

Is it much further?
Mada takŭsan arimasŭ ka?
Still much is ?

When will you come?
Itsu o ide ni narimasŭ ka?
When honourable exit to become ?

When will he come?
Itsu kimasŭ ka?
When comes ?

I have left it behind.
Oite kimashĭta or
Leaving have-come
Wasurete kimashĭta.
Forgetting have-come

What is there to see here?
Koko de miru mono wa, nan desŭ ka?
Here at see things as for, what are ?

Do you think we shall be in time?
Ma ni aimashō ka?
Time to shall meet ?

Are you ready?
Mō yoroshii ka?
Already all right ?

There is plenty of time.
Ma ni aimasŭ.
Time to meets

There isn't enough time.
Ma ni aimasen.
Time to meets-not

I am busy now; come later.
Ima isogashii kara, nochi-hodo irasshai.
Now busy because, afterwards deign-to-come

What is the fare?
Chinsen wa, ikura?
Fare as for, how much

Give them 10 *sen* each as a tip.
Mei-mei ni sakate wo jis-sen yatte kudasai.
Each to, tip (accus.) ten sen giving condescend

It is too wet.
Kono ame de shiyō ga nai.
This rain by way-to-do (nom.) isn't

Isn't there a short cut? *Chika-michi arimasen ka?*
Near road isn't ?

I would rather walk. *Arukimashō.*

Is it far? *Enpō desŭ ka?*
Far is ?

I have a headache. *Zutsū shimasŭ.*
Headache does

I have a toothache. *Ha ga itai.*
Tooth (nom.) painful

Where can we stop for lunch? *Hiru wa, doko de tabemashō ka?*
Noon as for, where at shall eat ?

I shall go whether it rains or not. *Futte mo tette mo ikimasŭ.*
Raining even, shining even, I go

Put me down (said to a jinriki-man). *Orose.*
Let down

I should like to enquire. *Chotto ukagaimasŭ.*
Little (I) enquire

Which is the best inn at Minobu? *Minobu wa, yado wa, dochira*
Minobu as for inn as for where
ga yoroshiŭ gozaimasŭ?
(nom.) good is ?

Isn't there any inn in this village? *Kono mura wa, yadoya wa*
This village as for inn as for
arimasen ka?
isn't ?

20.—The Shintō Religion; Ryōbu and Pure Shintō.

The Japanese have two religions, Shintō and Buddhism,—the former indigenous, the latter imported from India viâ China and Korea; but it must not be supposed that the nation is therefore divided into two distinct sections, each professing to observe one of these exclusively. On the contrary, the two are so thoroughly interfused in practice, that the number of pure Shintoists and pure Buddhists must be extremely small. The only exception is afforded by the province of Satsuma, from which the Buddhist priesthood has been excluded ever since some of their number betrayed the local chieftain into the hands of Hideyoshi. Every Japanese from his birth is placed by his parents under the protection of some Shintō deity, whose foster-child he becomes, while the funeral rites are conducted, with few exceptions, according to the ceremonial of the Buddhist sect to which his family belongs. It is only in recent years that burial according to the ancient ritual of the Shintoists has been revived, after almost total disuse during some twelve centuries. This apparently anomalous condition of things is to be explained by the fact that the Shintō religion demands little more of its adherents than a visit to the local temple on the occasion of the annual festival, and does not profess to teach any theory of the destiny of man, or of moral duty, thus leaving the greater part of the field free to the priests of Buddha, with their apparatus of theological dogma aided by splendid rites and gorgeous decorations. Multitudinous as are its own deities, Buddhism found no difficulty in receiving those of the indigenous belief into its pantheon, this toleration having been previously displayed with regard

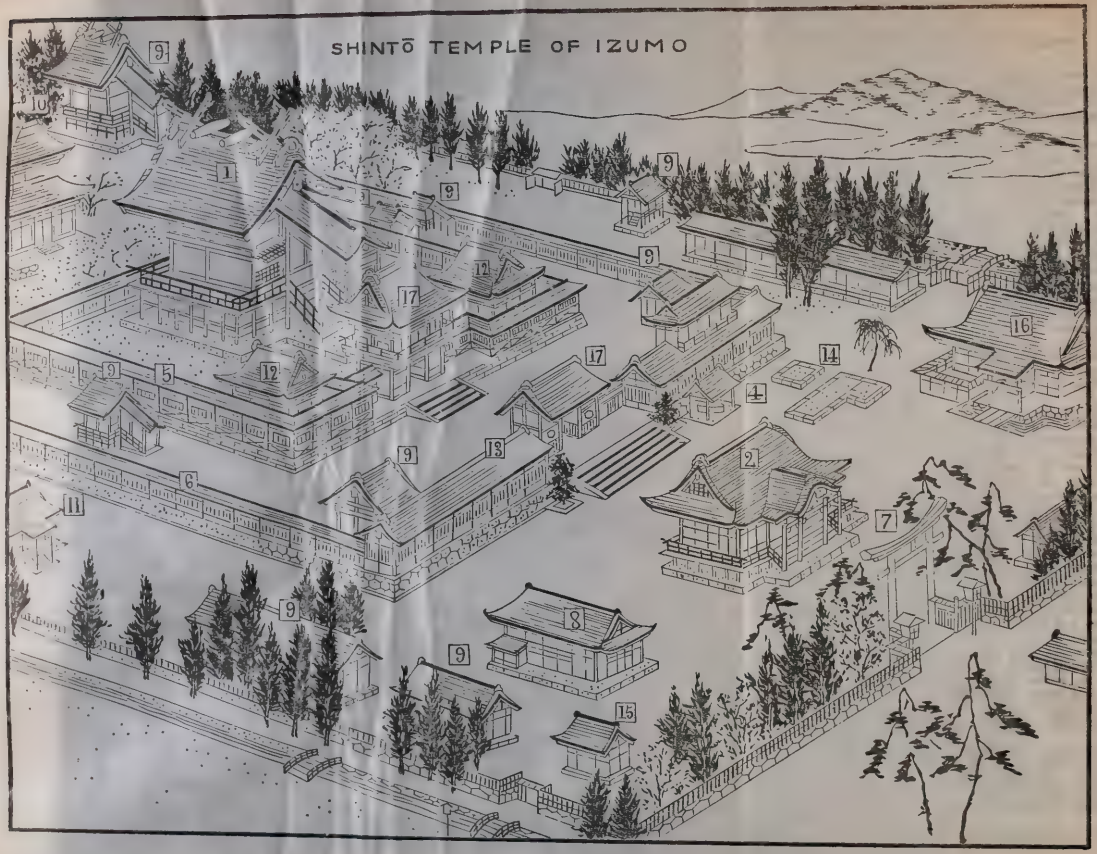
to Hindu deities and other mythological beings. In most cases it was pretended that the native Shintō gods (*Kami*) were merely avatars of some Buddhist deity (*Hotoke*); and thus it was possible for those who became converts to the foreign doctrine to continue to believe in and offer up prayers to their ancient gods as before.

Shintō is a compound of nature-worship and ancestor-worship. It has gods and goddesses of the wind, the ocean, fire, food, and pestilence, of mountains and rivers, of certain special mountains, certain rivers, certain trees, certain temples,—eight hundred myriads of deities in all. Chief among these is Ama-terasu, the radiant Goddess of the Sun, born from the left eye of Izanagi, the Creator of Japan, while from his right eye was produced the God of the Moon, and from his nose the violent God Susa-no-o, who subjected his sister to various indignities and was chastised accordingly. The Sun-Goddess was the ancestress of the line of heaven-descended Mikados, who have reigned in unbroken succession from the beginning of the world, and are themselves gods upon earth. Hence the Sun-Goddess is honoured above all the rest, her shrine at Ise being the Mecca of Japan. Other shrines hold other gods, the deified ghosts of princes and heroes of old, some commanding a wide popularity, others known only to narrow local fame, most of them tended by hereditary families of priests believed to be lineal descendants either of the god himself or of his chief servant. From time to time new names are added to the pantheon. The present reign has witnessed several instances of such apotheosis.

Shintō has scarcely any regular services in which the people take part, and its priests (*kannushi*) are not distinguishable by their appearance from ordinary laymen. Only when engaged in presenting the morning and evening offerings do they wear a peculiar dress, which consists of a long loose gown with wide sleeves, fastened at the waist with a girdle, and sometimes a black cap bound round the head with a broad white fillet. The priests are not bound by any vows of celibacy, and retain the option of adopting another career. At some temples young girls fill the office of priestesses; but their duties do not extend beyond the performance of the pantomimic dances known as *kagura*, and assistance in the presentation of the daily offerings. They likewise are under no vows, and marry as a matter of course. The services consist in the presentation of small trays of rice, fish, fruits, vegetables, rice-beer, and the flesh of birds and animals, and in the recital of certain formal addresses (*norito*), partly laudatory and partly in the nature of petitions. The style of composition employed is that of a very remote period, and would not be comprehended by the common people, even if the latter were in the habit of taking any part in the ritual. With moral teaching, Shintō does not profess to concern itself. "Follow your natural impulses, and obey the Mikado's decrees;"—such is the sum of its theory of human duty. Preaching forms no part of its institutions, nor are the rewards and punishments of a future life used as incentives to right conduct. The continued existence of the dead is believed in; but whether it is a condition of joy or pain, is nowhere revealed.

Shintō is a Chinese word meaning "the Way of the Gods," and was first adopted after the introduction of Buddhism to distinguish the native beliefs and practices from those of the Indian religion. Shintō has several sects,—the Honkyoku, the Kurozumi Kyō, etc; but these divisions do not obtrude themselves on public notice. Practically the cult may be regarded as one and homogeneous.

The architecture of Shintō temples is extremely simple, and the mate-


SHINTŌ TEMPLE OF IZUMO
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rial used is plain white wood with a thatch of chamaecyparis bark. The annexed plan of the Great Temple of Izumo (*Izumo no Ō-yashiro*), taken from a native drawing sold to pilgrims, and printed on Japanese paper, will serve to exemplify this style of architecture. Few Shintō temples, however, are quite so elaborate as this, the second holiest in the Empire. We find then:—

1. The Main Shrine (*honsha* or *honden*), which is divided into two chambers. The rear chamber contains the emblem of the god (*mi-tama-shiro*),—a mirror, a sword, a curious stone, or some other object,—and is always kept closed, while in the ante-chamber stands a wand from which depend strips of white paper (*gohei*) intended to represent the cloth offerings of ancient times. The mirror which is seen in front of not a few temples was borrowed from the Shingon sect of Buddhists, and has nothing to do with the Shintō Sun-Goddess, as is often supposed.

2. An Oratory (*haiden*) in front of the main building, with which it is sometimes, but not in the case of the Izumo temple, connected by

3. A Corridor or Gallery (*ai-no-ma*). A gong often hangs over the entrance of the Oratory, for the worshipper to attract the attention of the god, and beneath stands a large box to receive contributions.

4. A Cistern (*mi-tarashi*), at which to wash the hands before prayer.

5. A low Wall, or rather Fence (*tama-gaki*, lit. jewel hedge), enclosing the chief temple buildings.

6. A second Enclosing Fence, often made of boards and therefore termed *ita-gaki*.

7. A peculiar Gateway (*torii*) at the entrance to the grounds. Sometimes there are several of these gateways. Their origin and signification are alike unknown. The presence of the *torii* is the easiest sign whereby to distinguish a Shintō from a Buddhist temple.

8. A Temple Office (*shamusho*), where the business of the temple is transacted, and where some of the priests often reside.

9. Secondary Shrines (*sessha* or *massha*) scattered about the grounds, and dedicated, not to the deity worshipped at the main shrine, but to other members of the crowded pantheon.

10. A Library (*bunko*). This item is generally absent.

11. A Treasure-house (*hōzō*).

12. One or more Places for Offerings (*shinsenjō*).

13. A Gallery (*kwairō*).

14. A Dancing-stage (*bugaku-dai*). A more usual form of this is the *kagura-dō*, or stage for the performance of the *kagura* dance.

15. A Stable in which is kept the Sacred Horse (*jimme*), usually an albino.

16. An Assembly Hall. This is generally missing.

17. Gates.

Frequently there is some object of minor sanctity, such as a holy well or stone, a tree of odd shape or unusual size, the image of the bull on which the god Tenjin rode, etc.

The curiously projecting ends of the rafters on the roof of the *honsha* are termed *chigi*. The cigar-shaped logs are termed *katsuogi*. Both these ornaments are derived from the architecture of the primitive Japanese hut, the *katsuogi* having anciently served to keep in place the two trunks forming the ridge of the roof. The temple grounds are usually surrounded by a grove of trees, the most common among which is the cryptomeria, a useful timber tree. These plantations were originally intended to supply materials for the repair or re-erection of the buildings; but in many cases

their great antiquity causes a sacred character to be attributed to the oldest trees, which are surrounded by a fillet of straw rope, as if to show that they are tenanted by a divine spirit.

The two figures with bows and arrows, seated in niches right and left of the gate to keep guard over the approach to the temple, are called *Zuijin*, or "Attendants," more popularly *Ya-daijin*, or "Ministers with Arrows." The stone figures of dogs,—or lions, as some suppose them to be,—which are often found in temple grounds, are called *Ama-inu* and *Koma-inu*, lit. "the Heavenly Dog" and "the Korean Dog." They are credited with the power of driving off demons.

Very often a large straw-rope, peculiarly twisted (*shime-nawa*) is to be seen before the entrance to a Shintō shrine, and sometimes in other places. This, too, is credited with power to avert evil, more especially small-pox, cholera, and other infectious diseases.

For the *go-hei*, or paper emblems, see Glossary at the end of this Introduction.

The distinction between what are termed respectively Ryōbu and Pure Shintō arose from the fact that the doctrines of metempsychosis and universal perfectibility taught by Buddhism naturally made it tolerant of other creeds, and willing to afford hospitality to their gods in its own pantheon. Hence the early Buddhist teachers of the Japanese nation were led to regard the aboriginal Shintō gods and goddesses as incarnations or avatars—the Japanese term is *gongen*, signifying literally "temporary manifestations"—of some of the many myriads of Buddhas. Thus was formed a mixed system, known as *Ryōbu Shintō* or *Shin-Butsu Konkō*, which lasted throughout the Middle Ages. For a thousand years the service of most of the Shintō temples, except Ise and Izumo, was performed by Buddhist priests, and the temple architecture was deeply affected by Buddhist (that is, Indian) principles,—witness the elaborate carvings, the form of the two-storied *sammon*, or outer gate, and even the pagoda itself, which, though essentially Buddhistic, was found in the most popular Shintō shrines. In several cases, for instance Kompira and Hachiman, the so-called Shintō deities worshipped were probably unknown in pre-Buddhist ages, and owed their origin to priestly ingenuity. This curious state of things began to totter more than a century ago, under the attacks of a school of enthusiastically patriotic literati who revived the ancient traditions of "pure Shintō." When the revolution of 1868 occurred, and restored the Mikado's authority, these old traditions, amongst which the divine right of the sovereign was one of the most important, became paramount. It was for a time hoped that Buddhism might be suppressed, and Shintō established as the sole national religion; but the extreme party was in the end not allowed to have its way. The reform was limited to the complete separation of the two religions, and the Buddhist priests were expelled from the Shintō temples, which they had so long "contaminated" by their sway. All buildings, such as pagodas, belfries, and richly decorated shrines, that did not properly belong to the Shintō establishment were removed, many precious structures being thus destroyed by "purifying" zeal. In consequence of all this, the modern visitor to Japan loses much that delighted the eyes of those who came a quarter of a century ago. To quote but a single example, the temple of Hachiman at Kamakura has been despoiled of its chief beauty. On the other hand, he has better opportunities for familiarising himself with the style of "pure Shintō," which, if severely simple, is at least unique in the world, one of the few things Japanese not borrowed from China.

21.—Japanese Buddhism.

Buddhism, in its Chinese form, first entered Japan viâ Korea in the 6th century of the Christian era, the first Japanese pagoda having been erected about A. D. 584 by one Soga-no-Iname. The Constantine of Japanese Buddhism was Shōtoku Taishi, prince regent under the Empress Suiko (A.D. 593-621), from whose time many of the most celebrated temples date. Thenceforward, though Shintō was never entirely suppressed, Buddhism became for centuries the popular national religion, appealing as it did to the deepest instincts of the human heart, both by its doctrine and by its ritual, in a way which Shintō could never emulate. Buddhism was adopted by the very Mikados, descendants of the Shintō Goddess of the Sun. During the 6th, 7th, and 8th centuries, Korean and Chinese monks and nuns visited Japan for purposes of proselytism, much as Christian missionaries visit it to-day. From the 8th century onwards, it became more usual for the Japanese monks to visit China, in order to study the doctrines of the best-accredited teachers at the fountain-head. From these historical circumstances results the general adhesion of the Japanese Buddhists to the Chinese, Northern, or "Greater Vehicle" school of that religion (Sanskrit, *Mahâyâna*; Jap. *Daijō*), in whose teachings the simple morality of Southern Buddhism, as practised in Ceylon and Siam, is overlaid with many mystical and ceremonial observances. It must not be supposed, however, that all Japanese Buddhists agree among themselves. Buddhism was already over a thousand years old when introduced into this archipelago, and Chinese Buddhism, in particular, was split into numerous sects and sub-sects, whose quarrels took new root on Japanese soil. Some of the Chinese sects of that early day still survive; such are the *Tendai* and the *Shingon*. Others, notably the *Nichiren* and *Shin* sects, are later Japanese developments. The following are the chief denominations existing at the present day, classed in the order of their numerical importance:—

Zen, divided into { *Rinzai* (10 sub-sects). *Sōtō*. *Ōbaku*.

Shin or *Monto* (10 sub-sects).
Shingon (2 sub-sects).
Jōdo (2 sub-sects).
Nichiren or *Hokke* (8 sub-sects).
Tendai (3 sub-sects).

The points in dispute between the sects are highly metaphysical and technical,—so much so that Sir Ernest Satow, speaking of the Shingon sect, asserts that its "whole doctrine is extremely difficult to comprehend, and more difficult to put into intelligible language." Of another sect he tells us that its "highest truths are considered to be incomprehensible, except to those who have attained to Buddhaship."*

* The following may serve as a specimen of the difficulties to be encountered in this study:—"The doctrine of the sect is compared to a piece of cloth, in which the teaching of Shaka is the warp, and the interpretation or private judgment of the individual, corrected by the opinion of other monks, is the woof. It is held that there is a kind of intuition or perception of truth, called *Shin-gyō*, suggested by the words of scripture, but transcending them in certainty. This is said to be in harmony with the thought of Shaka. The entirety of doctrine, however, results in one central truth, namely that Nirvâna is the final result of existence, a state in which the thinking substance, while remaining individual, is unaffected by anything

Under these circumstances, the general reader will perhaps do best simply to fix in his mind the following few cardinal facts:—that Buddhism arose in India, some say in the 7th, others in the 11th, century before Christ; that its founder was the Buddha Shaka Muni, a prince of the blood royal, who, disenchanted first of worldly pleasures and then of the austerities which he practised for long years in the Himalayan wilderness under the guidance of the most self-denying anchorites of his time, at length felt dawn on his mind the truth that all happiness and salvation come from within,—come from the recognition of the impermanence of all phenomena, from the extinction of desire which is at the root of life, life itself being at the root of all sorrow and imperfection. Asceticism still reigned supreme; but it was asceticism rather of the mind than of outward observances, and its ultimate object was absorption into Nirvâna, which some interpret to mean annihilation, while others describe it as a state in which the thinking substance, after numerous transmigrations and progressive sanctification, attains to perfect beatitude in serene tranquillity. Neither in China nor in Japan has practical Buddhism been able to maintain itself at these philosophic heights; but by the aid of *hōben*, or pious devices, the priesthood has played into the hands of popular superstition. Here as elsewhere there have been evolved charms, amulets, pilgrimages, and gorgeous temple services, in which people worship not only the Buddha who was himself an agnostic, but his disciples and even such abstractions as *Amida*, which are mistaken for actual divine personages.

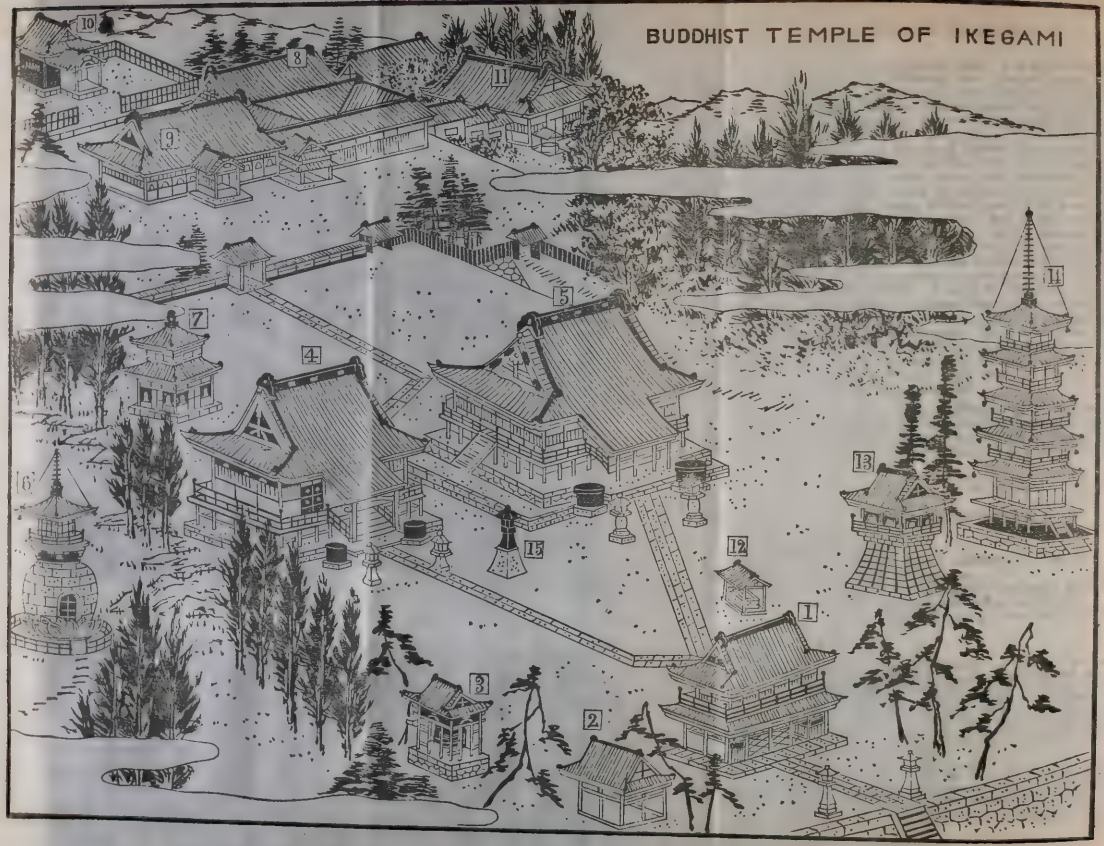
Annexed is the plan of the temple of Honmonji at Ikegami near Tōkyō, which may be regarded as fairly typical of Japanese Buddhist architecture. The roofing of these temples is generally of tiles, forming a contrast to the primitive thatch of Shintō places of worship. The chief features are as follows:

1. The *Sammon*, or two-storied Gate, at the entrance to the temple enclosure.
2. The *Ema-dō*, or Ex-voto Hall, also called *Gaku-dō*.
3. The *Shōrō*, or Belfry.
4. The *Hondō*, or Main Temple.
5. The *Soshi-dō*, or Founder's Hall, dedicated to Nichiren, the founder of the sect to which this temple belongs.
6. The *Tahō-tō*, or Pagoda-shaped Reliquary, containing portions of Nichiren's body, hence also called *Kotsu-dō*, or Hall of the Bones.
7. The *Rinzō*, or Revolving Library, holding a complete copy of the Buddhist canon.

external, and is consequently devoid of feeling, thought, or passion. To this the name of *Mu-i* (Asaṁskṛita) is given, signifying absolute, unconditioned existence. When this is spoken of as annihilation, it is the annihilation of conditions, not of the substance, that is meant. Pushed to its logical result, this would appear to the ignorant (i.e. the unregenerate) to amount to the same thing as non-existence: but here we are encountered by one of those mysteries which lie at the foundation of all religious belief, and which must be accepted without questioning, if there is to be any spiritual religion at all. A follower of Herbert Spencer would probably object that this is an 'illegitimate symbolical conception.'

"Ignorant and obtuse minds are to be taught by *hōben*, that is, by the presentation of truth under a form suited to their capacity. For superior intellects Shaka, quitting the symbolic teaching appropriate to the vernacular understanding, revealed the truth in itself. Whoever can apprehend the Ten Abstract Truths in their proper order may, after four successive births, attain to perfect Buddhaship, while the inferior intelligence can only arrive at that condition after 100 *Kalpas*, or periods of time transcending calculation."—(Satow.)

ST TEMPLE OF IKEGAMI


BUDDHIST TEMPLE OF IKEGAMI
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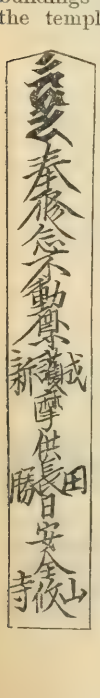
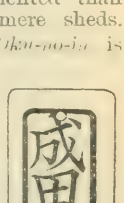
8. The *Hōjō*, also called *Shoin* or *Zashiki*, the Priests' Apartments.
9. The *Kyaku-den*, or Reception Rooms.
10. The *Hōzō*, or Treasure-house.
11. The *Dai-dokoro*, or Kitchen.
12. The *Chōzu-bachi*, or Cistern for washing the hands before worship.
13. The Drum-tower (*Korō*).
14. The Pagoda (*Go-jū no tō*).
15. Stone Lanterns (*Ishi-dōrō*), presented as offerings.

All temples do not possess a Founder's Hall, and very few possess a *Tahō-tō* or a *Rinzō*. In the temples of the Monto or Hongwanji sect, which almost always comprise two principal edifices, the larger of the two unites in itself the functions of Main Temple and Founder's Hall, while the lesser, with which it is connected by a covered gallery, is sometimes specially dedicated to *Amida*, the deity chiefly worshipped by this sect, and is sometimes used for preaching sermons in, whence the name of *Jiki-dō*, or Refectory, alluding to the idea that sermons are food for the soul. A set of Buddhist buildings, with pagoda, belfry, etc., all complete, is often called a *Shichi-dō Garan*. The termination *ji*, which occurs in so many temple names, means "Buddhist temple" in Chinese; the current Japanese word is *tera*. Most Buddhist temples have alternative names ending in *san* and *in*.

Many temples have what is called an *Oku-no-in*,—a Holy of Holies, so to say, which is generally situated behind the main shrine, and often a long way up the mountain at whose foot the other temple buildings cluster. Most *Oku-no-in* are less highly ornamented than the temples to which they belong; some indeed are mere sheds. Where Shintō influence has prevailed, the *Oku-no-in* is termed *Oku-sha*. Sometimes there is an intermediate shrine called *Chū-in* or *Chū-sha*.

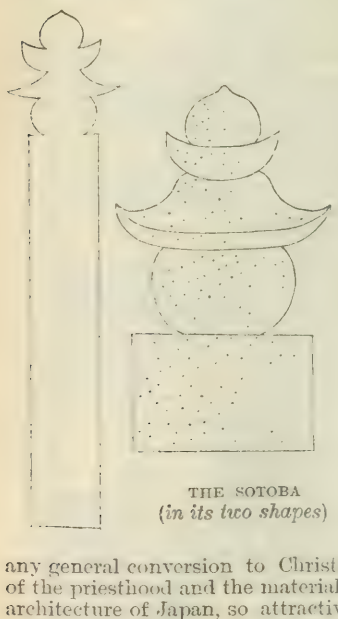




The ceremony of throwing open to the gaze of worshippers the shrine which holds the image of the patron saint is called *Kai-chō*, and is usually accompanied by a short service. Pictures of the god, together with holy inscriptions (*o fuda*) and charms (*mamori*), are sold at many temples. The specimens here figured are from the great shrine of Fudō at Narita. Sometimes cheap miniature reprints of Buddhist sutras are offered for sale, bundles of straws or sticks used as counters by those performing what is termed the *Hyaku-do*, that is the pious act of walking up and down the temple court a hundred times, etc., etc. The little wisps of paper often to be seen on the grating of minor shrines are tied there by devotees in token of a vow or a wish, mostly connected with the tender passion. The flocks of doves seen fluttering about many temple courts are not objects of worship. They simply take up their home where piety secures them from molestation.

An object frequently seen in Buddhist temple grounds is the *sotoba* or *toba*, a corruption of the Sanskrit *stūpa*

("tope"), which was originally a memorial erected over the remains of an Indian saint. In Japan it assumes two forms, one being a thin stick, notched and often inscribed with Sanskrit characters, the other a stone monument in common use as a grave-stone, where the component elements of the structure are more clearly indicated. They are the ball, crescent, pyramid, sphere, and cube, symbolising respectively Ether, Air, Fire, Water, and Earth. One glance at a *sotoba* is said to ensure the forgiveness of all sins.



THE SOTOBA
(*in its two shapes*)

The way up to temples or sacred mountains is frequently marked by oblong stones, like mile-stones, at the interval of a *chō*, inscribed as follows: 一丁 (or 一丁), one *chō*; 二丁, two *chō*, etc.

Stones with inscriptions, for which wooden boards are often substituted, also serve to commemorate gifts of money to the temple, or of trees to ornament the grounds. Irregularly shaped slabs of stone are much prized by the Japanese, who use them as monumental tablets.

All the famous holy places have subsidiary or representative temples (*utsushi* or *de-bari*) in various parts of the empire, for the convenience of those worshippers who cannot make the actual pilgrimage. The shrine of the Narita Fudō at Asakusa in Tōkyō is a familiar example.

One, alas! of the characteristic features of the Buddhist temples of to-day is the decay into which most of them have fallen, not because of any general conversion to Christianity, but owing to the disendowment of the priesthood and the materialistic tendencies of the age. The wooden architecture of Japan, so attractive when fresh, at once becomes dowdy and ramshackle under neglect,—not venerable like the stone ruins of Europe.

22.—List of Gods and Goddesses.

The following are the most popular deities, Buddhist and Shintō. They are placed together in one list, because throughout Japanese history there has been more or less confusion between the two religions :—

Aizen Myō-ō, a deity represented with a fierce expression, a flaming halo, three eyes, and six arms. Nevertheless he is popularly regarded as the God of Love. Anderson describes him as "a transformation of Atchalâ the Insatiable."

Ama-terasu, lit. "the Heaven-Shiner," that is, the Sun-Goddess. Born from the left eye of the Creator Izanagi, when the latter was performing his ablutions on returning from a visit to his dead wife Izanami in Hades, the Sun-Goddess was herself the ancestress of the Imperial Family of Japan. The most striking episode in her legend is

that in which she is insulted by her brother Susa-no-o, and retires in high dudgeon to a cavern, thus plunging the whole world in darkness. All the other gods and goddesses assemble at the cavern's mouth, with music and dancing. At length curiosity lures her to the door, and she is finally enticed out by the sight of her own fair image in a mirror, which one of the gods pushes towards her. The origin of the sacred dances called *kagura* is traced to this incident by the native literati. Other names under which the Sun-Goddess is known are *Shimmei*, *Ten Shokō Daijin*, and *Daijingū*.

AMIDA.

Amida (Sanskrit, *Amitâbha*), a powerful deity dwelling in a lovely paradise to the west. Originally Amida was an abstraction,—the ideal of boundless light. His image may generally be recognised by the hands lying on the lap, with the thumbs placed end to end. Very often, too, the halo (*gokō*) forms a background, not only to the head but to the entire body, and is then termed *funa-gokō*, from its resemblance in shape to a boat. The spot on the forehead is emblematical of wisdom. The great image (*Daibutsu*) at Kamakura represents this deity. Kwannon and Daiseishi are often represented as followers of Amida.—The name *Amida* is sometimes shortened to *Mida*.

BINZURU.

Anan (Sanskrit, *Ânanda*), one of Buddha's cousins and earliest converts. He is often called *Tamon* (多聞), lit. "hearing much," on account of his extensive knowledge and wonderful memory,—a name which is also applied to Bishamon.

Atago, a god worshipped as the protector of towns against fire. He is an avatar of the Creatress Izanami and of her last-born child Ho-musubi (also called Kagu-tsuchi), the Shintō god of fire, whose entry into the world caused her death.

Benten, or Benzaiten, one of the Seven Deities of Luck. She is often represented riding on a serpent or dragon, whence perhaps the sacred character attributed in many localities to snakes. Benten's shrines are mostly situated on islands.

Binzuru, originally one of the "Sixteen Rakan," was expelled from

their number for having violated his vow of chastity by remarking upon the beauty of a female, whence the usual situation of his image *outside* the sanctum. It is also said that Buddha conferred on him the power to cure all human ills. For this reason, believers rub the image of Binzuru on that part which may be causing them pain in their own bodies, and then rub themselves in the hope of obtaining relief; and thus it comes about that such images we often found with the limbs partly worn away, and the features nearly obliterated. Binzuru is a highly popular object of worship with the lower classes, and his image is often to be seen adorned by his devotees with a red or yellow cotton hood, a bib and mittens.

Bishamon (Sanskrit, *Vâisramana*), explained in Eitel's *Hand-book of Chinese Buddhism* as the God of Wealth, has been adopted by the Japanese as one of their Seven Gods of Luck, with the special characteristic of impersonating war. Hence he is represented as clad in armour and bearing a spear, as well as a toy pagoda.

Bonten, Brahmâ.

Bosatsu (Sanskrit, *Bôdhisattva*), the general title of a large class of Buddhist saints, who have only to pass through one more human existence before attaining to Buddhahood. The "Twenty-Five Bosatsu" (*Ni-jū-go Bosatsu*), specially worshipped and frequently represented in art, are supposed to be sent by Buddha himself as guardian spirits to watch over earnest believers. The list includes Kwannon, Daiseishi, Fugen, Kokuzō, and a number of less well-known divinities.

Butsu, see *Hotoke*.

Daikoku, the God of Wealth, may be known by his rice-bales. Popular Japanese art, which exhibits little awe of things divine, represents these bales being nibbled at by a rat.

Dainichi Nyorai (Sanskrit, *Vairôtchana Tathâgata*) is one of the persons of the *Trimurti*, or Buddhist Trinity, the personification of wisdom and of absolute purity. He is popularly confounded with Fudō, the images of the two being difficult to distinguish.

Daruma.

Daiseishi or Seishi, a *Bosatsu* belonging to the retinue of Amida.

Daishi, a title which is applied to many Buddhist abbots and saints. It means either "Great Teacher," or "Perfected Saint" (Sanskrit *Mahâsattva*), according to the Chinese characters used to write it.

Daruma (Sanskrit, *Dharma*), a deified Indian Buddhist patriarch of the 6th century, who sat for nine years in profound abstraction till his legs rotted away and fell off.

Dōsojin, the God of Roads.

Ebisu, one of the Gods of Luck, is the patron of honest labour. He bears in his hand a fishing-rod and a *tai*-fish.

Emma-Ō (Sanskrit, *Yâma-râja*), the regent of the Buddhist hells. He may be known by his cap resembling a judge's beret, and by the large

EMMA-Ō.

mace in his right hand. Before him often sit two myrmidons, one of whom holds a pen to write down the sins of human beings, while the other reads out the list of their offences from a scroll.

Fu-Daishi, a deified Chinese priest of the 6th century, is so presented in art seated between his two sons Fuken and Fajo, who clap their hands and laugh, and hence are popularly known as *Warai-otoko*, or the Laughing Buddhas. Fu-Daishi is the reputed inventor of the *Rinzo*, or Revolving Library, which is attached to some Buddhist temples. It is a receptacle large enough to hold a complete collection of the Buddhist scriptures, but turning so easily on a pivot as to be readily made to revolve by one vigorous push. A native authority says: "Owing to the voluminousness of the sutras,—6,771 volumes,—it is impossible for any single individual to read them through. But a degree of merit equal to that accruing to him who should have perused the entire canon may be obtained by those who will cause this Library to revolve three times on its axis; and moreover long life, prosperity, and the avoidance of all misfortunes shall be their reward."

FUDŌ
WITH SEITAKA AND KONGARA DŌJI.

FUDŌ (Sanskrit, *Achala*). Much obscurity hangs over the origin and attributes of this popular divinity. According to Monier Williams, *Achala*, which means "immovable" (*Fudō* 不動 translates this meaning exactly), is a name of the Brahminical god Siva and of the first of the nine deified persons called "white Balas" among the Jainas. Satow says:—"Fudō (Akshara) is identified with Dainichi (Vâirôkana), the God of Wisdom, which quality is symbolised by the flames which surround him: it is a common error to suppose that he is the God of Fire. According to the popular view, the sharp sword which he grasps in the right hand is to frighten evil-doers, while in his left hand he holds a rope to bind them with."—Fudō is generally represented in art attended by his two chief followers, Seitaka Dōji and Kongara Dōji.

FUGEN (Sanskrit, *Samantabhadra*) is the special divine patron of those who practise the *Hokke-zammai*, a species of ecstatic meditation. His image is generally seated on the right hand of Shaka.

FUKUROKUJU, one of the Gods of Luck, is distinguished by a preternaturally long head, and typifies longevity and wisdom.

GO-CHI NYORAI, the Five Buddhas of Contemplation or of Wisdom, viz., Yakushi, Tahō, Dainichi, Ashuku, and Shaka. But some authorities make a different enumeration.

GONGEN. This is not the name of any special divinity, but a general term used in Ryōbu Shintō (see p. 40) to denote such Shintō gods as are considered to be "temporary manifestations," that is, avatars or incarnations of Buddhas. It is, however, applied with special frequency to Ieyasu, the deified founder of the Tokugawa dynasty of Shōguns, who is the Gongen Sama, that is, Lord Gongen *par excellence*.

GWAKKŌ BOSATSU, a Buddhist lunar deity.

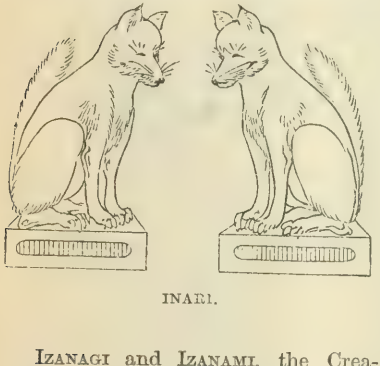
HACHIMAN, the Chinese name under which the Emperor Ōjin is

worshipped as the God of War, the Japanese equivalent being Yawata. The reason for this particular form of apotheosis is not apparent, as no warlike exploits are recounted of the monarch in question. Perhaps it may be owing to the tradition that his mother, the Empress Jingō, carried him for three years in her womb whilst making her celebrated raid upon Korea. Another explanation, suggested by Sir Ernest Satow, is that his high position in the pantheon resulted from the fact of his having been the patron of the powerful and warlike Minamoto clan.

Hotei, one of the Seven Gods of Luck, typifies contentment and good-nature. He is represented in art with an enormous naked abdomen.

Hotoke, the general name of all Buddhas, that is, gods or perfected saints of popular Buddhism. The dead are also often spoken of as *hotoke*.

Ida Ten (Sanskrit, *Vêda Rôja*), a protector of Buddhism, generally represented as a strong and handsome youth.



INARI.

Inari, the Goddess of Rice, also called Uga-no-Mitama. The image of the fox, which is always found in temples dedicated to Inari, seems to have been first placed there as a tribute to the fear which that wily beast inspires; but in popular superstition, Inari *is* the fox-deity. There is some confusion with regard to the sex of Inari, who is occasionally represented as a bearded man.

Izanagi and Izanami, the Creator and Creatress of Japan. The curious though indelicate legend of their courtship, the striking legend of the descent of Izanagi into Hades to visit Izanami after the latter's death and burial, and the account of Izanagi's lustrations, will be found in pp. 18-43 of the translation of the *Kojiki*, forming the Supplement to Vol. X. of the *Transactions of the Asiatic Society of Japan*.

Jizō (Sanskrit, *Kshitigarbha*), the compassionate Buddhist helper of those who are in trouble. He is the patron of travellers, of pregnant women, and of children. His image is often heaped with pebbles, which serve in the other world to relieve the labours of the young who have been robbed of their clothes by the hag named Shōzuka no Baba, and then set by her to perform the endless task of piling up stones on the bank of Sai-no-Kawara,

JIZŌ.

the Buddhist Styx. Jizō is represented as a shaven priest with a benevolent countenance, holding in one hand a jewel, in the other a staff with metal rings (*shakujō*). His stone image is found more frequently than that of any other object of worship throughout the empire. It need scarcely be said that the resemblance in sound between the names *Jizō* and *Jesus* is quite fortuitous.

Jurōjin, one of the Gods of Luck, often represented as accompanied by a stag and a crane.

Kami, a general name for all Shintō gods and goddesses.

Kashō (Sanskrit, *Kâsyapa*), one of Buddha's foremost disciples. He is said to have swallowed the sun and moon, in consequence whereof his body became radiant like gold.

Kishi Bojin, the Indian goddess *Hâritî* or *Ârîtî*, was originally a woman, who, having sworn to devour all the children at Râjagriha, the metropolis of Buddhism, was born again as a demon and gave birth to five hundred children, one of whom she was bound to devour every day. She was converted by Buddha, and entered a nunnery. The Japanese worship her as the protectress of children. She is represented as a beautiful woman, carrying a child, and holding a pomegranate in one hand. The lanterns and other ornaments of the temples dedicated to her are marked with the crest of the pomegranate. This emblem illustrates the curious turns sometimes taken by popular legend. The red hue of the pomegranate might suggest to natural fancy red blood and hence human flesh. But we are told that Buddha cured the woman of cannibalism by a diet of pomegranates, because that fruit resembles human flesh in taste. The offerings brought to her shrine by bereaved mothers are such as may well touch any heart,—the dresses, dolls, and other mementos of their lost darlings.

Kokūzō Bosatsu (Sanskrit, *Âkâsha Bôdhisattva*), an infinitely wise female saint, who dwells in space.

Kompira (Sanskrit, *Kumbhîra*). Much obscurity shrouds the origin and nature of this highly popular divinity. According to some he is a demon, the crocodile or alligator of the Ganges. Others aver that Shaka Muni (Buddha) himself became "the boy Kompira," in order to overcome the heretics and enemies of religion who pressed upon him one day as he was preaching in "the Garden of Delight,"—the said "boy Kompira" having a body 1,000 ft. long, provided with 1,000 heads and 1,000 arms. The mediæval Shintoists identified Kompira with Susa-no-o, brother of the Japanese Sun-Goddess. More recently it has been declared, on the part of the Shintō authorities whose cause the Government espouses in all such disputes, that the Indian Kompira is none other than Kotohira, a hitherto obscure Japanese deity whose name has a convenient similarity in sound. Consequently the great Buddhist shrine of Kompira in the island of Shikoku, and all the other shrines erected to Kompira throughout the country, have been claimed and taken over as Shintō property. Kompira is a special object of devotion to seamen and travellers.

(KOSHIN)

Kōshin, a deification of that day of the month which corresponds to the 57th term of the Chinese sexagesimal circle, and is called in Japanese *Ka-no-e Saru*. This being the day of the Monkey, it is represented by three monkeys (*san-biki-zaru*) called

KWANNON.

respectively, by a play upon words, *mi-zaru*, *kika-zaru*, and *iwa-zaru*, that is, "the blind monkey," "the deaf monkey," and "the dumb monkey." Stone slabs with these three monkeys in relief are among the most usual objects of devotion met with on the roadside in the rural districts of Japan, the idea being that this curious triad will neither see, hear, nor speak any evil.

KUNI-TOKO-TACHI, lit. "The Earthly Eternally Standing One." This deity, with Izanagi, Izanami, and four others, helps to form what are termed "the Seven Divine Generations" (*Tenjin Shichi-dai*).

KWANNON, or more fully *Kwanze-on Dai Bosatsu* (Sanskrit, *Avalôkitêsvara*), the Goddess of Mercy, who contemplates the world and listens to the prayers of the unhappy. According to another but less favourite opinion, Kwannon belongs to the male sex. Kwannon is represented under various forms—many-headed, headed like a horse, thousand-handed. With reference to the images of this deity, it should be stated that the so-called Thousand-Handed Kwannon has in reality but forty hands which hold out a number of Buddhist emblems, such as the lotus-flower, the wheel of the law, the sun and moon, a skull, a pagoda, and an axe,—this last serving to typify severance from all worldly cares. A pair of hands folded on the image's lap holds the bowl of the mendicant priest. The Horse-Headed Kwannon has three faces and four pairs of arms, a horse's head being carved above the forehead of the central face. One of the four pairs of arms is clasped before the breast in the attitude called *Renge no In*, emblematical of the lotus-flower. Another pair holds the axe and wheel. Yet another pair grasps two forms of the *tokko* (Sanskrit, *vâjra*), an ornament originally designed to represent a diamond club, and now used by priests and exorcists as a religious sceptre symbolising the irresistible power of prayer, meditation, and incantation. Of the fourth pair of hands, the left holds a cord wherewith to bind the wicked, while the right is stretched out open to indicate almsgiving or succour to the weak and erring. A title often applied to Kwannon is *Nyo-i-rin*, properly the name of a gem which is supposed to enable its possessor to gratify all his desires, and which may be approximately rendered by the adjective "omnipotent."

The two figures often represented on either side of Kwannon are Fudō and Aizen Myō-ō. The "Twenty-eight Followers" of Kwannon (*Ni-jū-hachi Bushū*),—favourite subjects of the Japanese sculptor and painter,—are personifications of the twenty-eight constellations known to Far-Eastern astronomy. The various forms represented in the accompanying illustration are:

1. *Shō-Kwannon* (Kwannon the Wise).
2. *Jū-ichi-men Kwannon* (Eleven-Faced).
3. *Sen-ju Kwannon* (Thousand-Handed).
4. *Ba-tō Kwannon* (Horse-Headed).
5. *Nyo-i-rin Kwannon* (Omnipotent).

MARISHI-TEN (Sanskrit, *Marîchi*) is the personification of light in the Brahminical theology, and also a name of Krishna. In Chinese and Japanese Buddhism, Marishi-ten is considered to be the Queen of Heaven, and is believed by some to have her residence in a star forming part of the constellation of the Great Bear. She is represented with eight arms, two of which hold up emblems of the sun and moon.

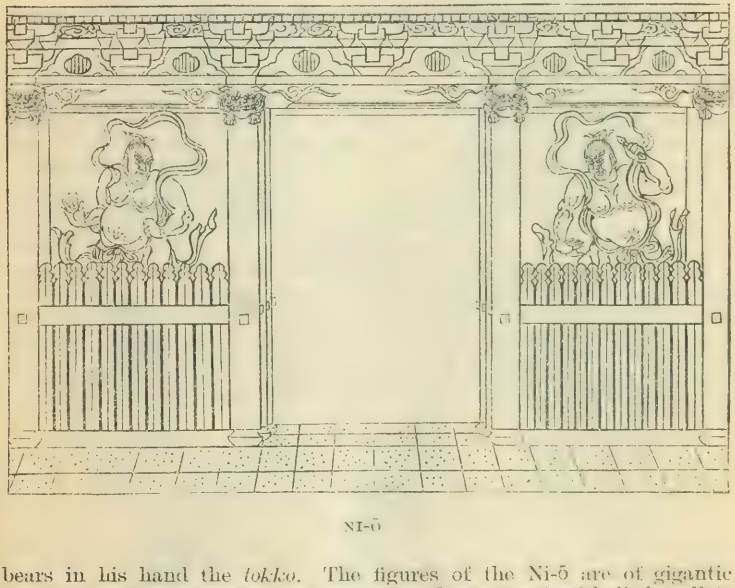
MAYA BUNIN, the mother of Buddha.

MIROKU (Sanskrit, *Mâitrêya*), Buddha's successor,—the Buddhist Messiah, whose advent is expected to take place 5,000 years after Buddha's entry into Nirvâna.

Monju (Sanskrit, *Manjusrî*), the apotheosis of transcendental wisdom. His image is usually seated on the left hand of Shaka.

Nikkō Bosatsu, a Buddhist solar deity.

Ni-ō, lit "The Two Dêva Kings," Indra and Brahma, who keep guard at the outer gate of temples to scare away demons. One



NI-Ō

bears in his hand the *tokko*. The figures of the Ni-ō are of gigantic size and terrific appearance, and are often bespattered with little pellets of paper aimed at them by devotees, who think thus to secure the accomplishment of some desire on which they have set their hearts.

Nyorai (Sanskrit, *Tathâgata*), an honorific title applied to all Buddhas. It is compounded of Chinese *nyo* (如), "like," and *rai* (來), "to come," the idea being that a Buddha is one whose coming and going are in accordance with the action of his predecessors.

Ōnamuji or Ōkuni-nushi, the aboriginal deity of Izumo, who resigned his throne in favour of the Mikado's ancestors when they came down from heaven to Japan. He is also worshipped under the titles of Sannō and Hie.

Oni, a general name for demons, ogres, or devils,—not "*the* Devil" in the singular, as Japanese theology knows nothing of any supreme Prince of Darkness.

Rakan (Sanskrit, *Arhân*, or *Arhat*), properly the perfected *Arya* or "holy man," but used to designate not only the perfected saint, but all Buddha's immediate disciples, more especially his "Five Hundred Disciples" (*Go-hyaku Rakan*), and his "Sixteen Disciples" (*Jū-roku Rakan*). Few art-motives are more popular with Japanese painters and sculptors. The holy men are represented in various attitudes, many emaciated and scantily clad.

Roku-bu-ten, a collective name for the Buddhist gods Bonten, Taishaku, and the Shi-Tennō.

Saruta-hiko, a Shintō deity who led the van when the divine ancestors of the Mikado descended to take possession of Japan.

Sengen, the Goddess of Mount Fuji. She is also called Asama or *Ko-no-Hana-Saku-ya-Hime*, that is, "the Princess who makes the Flowers of the Trees to Blossom."

Shaka Muni, the Japanese pronunciation of *S'âkya Muni*, the name of the founder of Buddhism, who was also called Gautama and is generally spoken of by Europeans as "Buddha," though it would be more correct to say "the Buddha." In his youth he was called Shitta Taishi (Sanskrit, *Siddhârtha*). His birth is usually placed by the Chinese and Japanese in the year 1027 B.C., but the date accepted by European scholars is 653 B.C. The most accessible account of Buddha's life and doctrine is that given by Professor Rhys Davids, in his little work entitled *Buddhism*, published by the Society for Promoting Christian Knowledge. The entombment of Buddha, with all creation standing weeping around, is a favourite motive of Japanese art. Such pictures are called *Nehan-zō*, that is, "Representations of the Entry into Nirvâna." The birth of Buddha (*tanjō-Shaka*) is also often represented, the great teacher then appearing as a naked infant with his right hand pointing up and his left hand down, to indicate the power which he exercises over heaven and earth. Our illustration gives the most usual form of his image. Though not unlike that of Amida, it differs from the latter by the position of the hand and the shape of the halo. The chief festivals of Shaka are on the 8th April (his birthday), and the 15th February (the anniversary of his death).

FUGEN. MONJU.

SHAKA MUNI.

GODS OF LUCK (SHICHI FUKUJIN).

Sharihotsu (Sanskrit, *Śâriputtra*), the wisest of Buddha's ten chief disciples.

Shichi Fukujin, the Seven Gods of Luck, namely 1, Ebisu; 2, Daikoku; 3, Benten; 4, Fukurokuju; 5, Bishamon; 6, Jurōjin; 7, Hotei.

Shi-Tennō, the Four Heavenly Kings, who guard the world against the attacks of demons, each defending one quarter of the horizon. Their names are Jikoku, East (Sanskrit, *Dhritarâshtra*); Kōmoku, South (*Virûpâksha*); Zōchō, West (*Virûdhaka*); and Tamon—also called Bishamon,—North (*Vâisravana* or *Kuvêra*). Their images differ from those of the Ni-ō by having weapons in their hands, and generally trampling demons under foot. Moreover they are placed, not at the outer gate of temples, but at an inner one.

Shōden. This deity, also called Kwangi-ten, is the Indian Ganesa, God of Wisdom and Obstacles. "Though he causes obstacles, he also removes them; hence he is invoked at the commencement of undertakings. He is represented as a short, fat man, with a protuberant belly, frequently riding on a rat or attended by one, and to denote his sagacity, has the head of an elephant, which, however, has only one tusk." (Sir Monier Williams.)

Shōzuka no Baba. See Jizō.

Suitengū, a sea-god evolved by the popular consciousness from Varuna the Buddhist Neptune, the Shintō sea-gods of Sumiyoshi near Ōsaka, and the boy-emperor Antoku, who found a watery grave at Dan-no-ura, in A.D. 1185 (com. p. 70).

Sukuna-Bikona, a microscopic god who aided Ōnamuji to establish his rule over the land of Izumo, before the descent to earth of the ancestors of the Mikados.

Susa-no-o, lit. "the Impetuous Male." The name of this deity is explained by the violent conduct which he exhibited towards his sister, the Sun-Goddess Ama-terasu, whom he alarmed so terribly by his mad freaks that she retired into a cavern. Born from the nose of the Creator Izanagi, Susa-no-o is considered by some to be the God of the Sea, by others the God of the Moon. He was the ancestor of the gods or monarchs of the province of Izumo, who finally renounced their claims to sovereignty over any part of Japan in favour of the descendants of the Sun-Goddess. Inada-Hime, one of his many wives, is often associated with him as an object of worship. Susa-no-o is also styled *Gozu Tennō*, "the Ox-headed Emperor,"—a name apparently derived from that of a certain mountain in Korea where he is supposed to have been worshipped. The temples dedicated to Susa-no-o are called Gion or Yasaka. The former are Buddhist or Ryōbu Shintō; the latter are pure Shintō shrines.

Taishaku, the Brahminical god Indra.

Tamon, see Anan.

Ten, a title suffixed to the names of many Buddhist deities, and equivalent to the Sanskrit *Dêva*.

Tenjin is the name under which is apotheosised the great minister and scholar Sugawara-no-Michizane, who, having fallen a victim to calumny in A.D. 901, was degraded to the post of Vice-President of the Dazaifu, or Governor-Generalship of the island of Kyūshū, at that time a usual form of banishment for illustrious criminals. He died in exile in A.D. 903, his death being followed by many portents and disasters to his enemies. He is worshipped as the God of Calligraphy, other names for him being Kan Shōjō and Temmangū. He is represented in the robes of an ancient court noble, and the temples dedicated to him bear in several places his crest of a conventional plum-blossom,—five circles grouped

round a smaller one. A recumbent image of a cow frequently adorns the temple grounds, because Michizane was wont to ride about on a cow in the land of his exile. A plum-tree is also often planted near the temple, that having been his favourite tree. Indeed, tradition avers that the most beautiful plum-tree in his garden at Kyōto flew after him through the air to Dazaifu, where it is still shown.

Tennin (Sanskrit, *Apsaras*), Buddhist angels—always of the female sex. They are represented floating in the air, clothed in bright-coloured robes that often end in long feathers like the tails of the bird of paradise, and playing on musical instruments.

Tōshōgū, the name under which the great Shōgun Ieyasu, also called Gongen Sama, is worshipped. It signifies "the Temple (or Prince) Illuminating the East," in allusion to the fact that Ieyasu's glory centred in Eastern Japan.

Toyo-uke-bime, also called Uke-mochi-no-Kami, the Shintō Goddess of Food or of the Earth. The *Nihongi*, one of the two principal sources of Japanese mythology and early history, says that the Sun-Goddess sent the Moon-God down from heaven to visit Uke-mochi-no-Kami, who, turning her face successively towards the earth, the sea, and the mountains, produced from her mouth rice, fish, and game, which she served up to him at a banquet. The Moon-God took offence at her feeding him with unclean viands, and drawing his sword, cut off her head. On his reporting this act to the Sun-Goddess, the latter was very angry, and secluded herself from him for the space of a day and night. From the body of the murdered Earth sprang cattle and horses, millet, silkworms, rice, barley, and beans, which the Sun-Goddess decreed should thenceforth be the food of the human race. In the *Kojiki* version of the myth, it is Susa-no-o who slays the Goddess of Food, and there are other differences of detail.

Yakushi Nyorai (Sanskrit, *Bhâishajyaguru*), lit. "the Healing Buddha." His name is explained by reference to a prayer, in which he is called upon to heal in the next life the miserable condition of man's present existence. The images of this deity are scarcely to be distinguished from those of Shaka.

23.—Christian Mission Stations.

The *Roman Catholic Mission* in Japan dates from the time of Saint Francis Xavier, and though Christianity was sternly repressed during the 17th and 18th centuries and down to 1873, the embers continued to smoulder, especially in the island of Kyūshū. The Catholic Church now has an Archbishop at Tōkyō, and Bishops at Ōsaka, Nagasaki, and Hakodate, with a total following of nearly 54,000.

The labours of the *Protestant Missionaries* commenced in 1859, and a network of mission stations now covers the greater portion of the Empire. Tōkyō and the Open Ports are the head-quarters of most of the denominations, and are, for shortness' sake, not mentioned in the following list of mission stations, given for the benefit of travellers interested in Christian work.

The *Church of Christ in Japan* (*Nihon Kirisuto Kyōkwai*), which is an amalgamation of American and Scotch Presbyterian Churches, has the largest number of members, over 10,000. Stations:—Aomori, Fukui, Hiroshima, Kagoshima, Kanazawa, Kōchi, Kyōto, Morioka, Nagano, Nagoya, Okazaki, Ōsaka, Otaru, Saga, Sapporo, Sendai, Susaki,

Takamatsu, Takatsuki, Tanabe, Tokushima, Tsu, Ueda, Wakayama, Yamaguchi.

The *Kumi-ai Churches*, working in co-operation with the American Board's Mission, over 10,000 members. Stations:—Kyōto, Maebashi, Matsuyama, Miyazaki, Niigata, Okayama, Ōsaka, Sapporo, Sendai, Tsuyama.

The *Nippon Sei Kōkwai*, including the missions of the Church of England and of the Protestant Episcopal Church of America, 8,300. Stations:—Aomori, Fukuoka, Fukuyama, Gifu, Hamada, Hirosaki, Hiroshima, Kagoshima, Kanazawa, Kokura, Kumamoto, Kushiro, Kyōto, Maebashi, Matsue, Matsumoto, Nagano, Nagoya, Nara, Nobeoka, Ōita, Ōsaka, Otaru, Sapporo, Sendai, Tokushima, Toyohashi, Wakayama, Yonago.

Methodist Churches, 9,200. Stations:—Fukuoka, Hakodate, Hirosaki, Hiroshima, Kagoshima, Kanazawa, Kōfu, Matsuyama, Nakatsu, Nagano, Nagoya, Ōita, Ōsaka, Sapporo, Sendai, Shizuoka, Uwajima, Yamaguchi.

Baptist Churches, nearly 2,000. Stations:—Chōfu, Fukuoka, Himeji, Kokura, Mito, Nemuro, Ōsaka, Sendai.

The above stations are those at which foreign missionaries reside. Native pastors carry on the work at other places. Numerous smaller denominations, chiefly American, are also represented, the total Protestant population in 1899 aggregating nearly 42,000.

The *Orthodox Russian Church* has a flourishing mission, whose headquarters are at Tōkyō, claiming a following of over 25,000.

24. Outline of Japanese History.

Nothing is known concerning the origin of the Japanese people, or the period at which they reached their present habitat. The dawn of trustworthy history, in the 5th century after Christ, finds the Mikados—Emperors claiming descent from the Sun-Goddess Ama-terasu—already governing all Japan except the North, which was still occupied by the Aino aborigines, and Chinese civilisation beginning to filter into what had apparently hitherto been a semi-barbarous land. The chief pioneers of this civilisation were Buddhist priests from Korea. From that time forward Japanese history consists, broadly speaking, in the rise of successive great families and chiefs, who, while always professing a nominal respect for the divine authority of the Mikado, practically usurp his power and are the *de facto* rulers of the country. By the end of the 12th century, the old absolutism had been converted into a feudalism, of which Yoritomo, the successful chieftain of the house of Minamoto family, became the acknowledged head under the title of *Shōgun*, which closely corresponds in etymology and in signification to the Latin *Imperator*. Thus was inaugurated the dual system of government which lasted down to the year 1868,—the Mikado supreme in name, but powerless and dwelling in a gilded captivity at the old capital Kyōto: the Shōgun with his great feudatories, his armed retainers, and his well-filled exchequer, ruling the whole empire from his new capital in Eastern Japan,—first Kamakura, then Yedo. During the latter period of the nominal supremacy of the Minamoto family of Shōguns, the real power was in the hands of their chief retainers, the

Hōjō family,—the political arrangement thus becoming a triple one. The rule of the Hōjō was rendered memorable by the repulse of the Mongol fleet sent by Kublai Khan to conquer Japan, since which time Japan has never been invaded by any foreign foe. The Ashikaga line of Shōguns grasped the power which had fallen from the Hōjō's hands, and distinguished themselves by their patronage of the arts. The second half of the 16th century was a period of anarchy, during which two great soldiers of fortune who were not Shōguns—Nobunaga and Hideyoshi—successively rose to supreme power. Hideyoshi even went so far as to conquer Korea and to meditate the conquest of China, an enterprise which was, however, interrupted by his death in A. D. 1598. Tokugawa Ieyasu, Hideyoshi's greatest general, then succeeded in making Japan his own, and founded a dynasty of Shōguns who ruled the land in profound peace from 1603 to 1868. Among the means resorted to for securing this end, were the ejection of the Catholic missionaries and the closing of the country to foreign trade. Nagasaki was the only place in the empire at which any communication with the outer world was permitted, no European nation but the Dutch was allowed to trade there, and even Dutch commerce was restricted within narrow limits. At last, in 1853, the government of the United States sent a fleet under the command of Commodore Perry to insist on the abandonment of the Japanese policy of isolation. This act of interference from the outside gave the *coup de grâce* to the Shogunate, which had previously been weakened by internal discontent. It fell, and in its fall dragged down the whole fabric of mediæval Japanese civilisation. On the one hand, the Mikado was restored to the absolute power which had belonged to his ancestors centuries before. On the other, Europeanism (if one may so phrase it) became supreme in every branch of thought and activity. The natural outcome of this has been the Europeanisation of the monarchy itself. Not only has the Court adopted foreign manners and etiquette,—it has granted a Constitution modelled on that of Prussia; and the Diet, as it is termed, meets yearly. The tendency of this body has always been towards radicalism.

The following are the chief dates of Japanese history :—

		B.C.
Mythical Period.	Accession of the first Mikado, Jimmu Tennō	660
		A.D.
	Prince Yamato-take conquers S.W. and E. Japan	97-113
	Conquest of Korea by the Empress Jingo	200
	First Chinese books brought to Japan	285
Buddhism introduced from Korea		552
Shōtoku Taishi patronises Buddhism		593-621
Government remodelled on Chinese bureaucratic plan		603-500
Chinese calendar introduced		602
Fujiwara family predominant		670-1050
The Court resides at Nara		709-784
First extant Japanese book published (*Kojiki*)		712
Printing introduced		770
Kyōto made the capital		794
Invention of the Hiragana syllabary		809
Struggle between the houses of Taira and Minamoto		1156-1185
Yoritomo establishes the Shogunate at Kamakura		1192
Hōjō family predominant		1205-1333
Repulse of the Mongols		1274-1281

Two rival lines of Mikados, the Northern and Southern Courts	1332-1392
Ashikaga dynasty of Shōguns	1338-1565
The Portuguese discover Japan	1542
St. Francis Xavier arrives in Japan	1549
First persecution of the Christians	1587
Yedo founded by Ieyasu	1590
Hideyoshi invades Korea	1592-1598
Battle of Seki-ga-hara	1600
Tokugawa dynasty of Shōguns	1603-1868
Japan closed and Christianity prohibited	1624
The Dutch relegated to Deshima	1639
Kaempfer visits Japan	1690-92
Last eruption of Fuji	1708
Arrival of Commodore Perry	1853
First treaty signed with the United States	1854
Great earthquake at Yedo	1855
First treaties with European Powers	1857-59
Yokohama opened	1858
First Japanese embassy sent abroad	1860
Bombardment of Shimonoseki	1864
The Shogunate abolished and the Mikado restored	1868
Civil war between Imperialists and partisans of the Shōgun	1868-69
The Mikado removes to Yedo (Tōkyō)	1869
Abolition of feudal system	1871
Tōkyō-Yokohama railway opened	1872
Adoption of Gregorian calendar	1873
Expedition to Formosa	1874
Wearing of swords interdicted	1876
Satsuma rebellion	1877
New Codes published	1880-98
Constitution promulgated	1889
First Diet met	1890
War with China	1894-5
Formosa added to the empire	1895
Gold standard adopted	1897
New treaties come into operation, whereby all foreigners are brought under Japanese law	1899

25. Japanese Chronological Tables.

The following tables, adapted by permission from a little work compiled many years ago by Sir Ernest Satow for private circulation, will facilitate reference to Japanese historical dates.

Table I. gives the Japanese *Nengō* or "year-names,"* arranged alphabetically, with the equivalent of each according to the Christian calendar, the first number being the year in which the "year-name" commenced, the second that in which it ended. Some few may appear to be repetitions of each other, for instance, *Ei-reki* and *Yō-ryaku*, both representing the period 1160-1. The reason of this is that the Chinese characters 永暦, with which this "year-name" is written, admit of being

* See "Things Japanese," article *Time*.

read in two ways, much as, among ourselves, some persons pronounce the word "lieutenant" *lyootenant*, others *leftenant*. The remaining tables are self-explanatory, giving as they do, in alphabetical order, the names of the Mikados, Shōguns, and Regents, with the dates of their reigns. Note only that the alternative name of each Shōgun is that conferred on him posthumously. For instance, the ruler known to history as *Ieyasu*, was, so to say, canonised under the title of *Tōshōgū*.

TABLE I.

The Japanese "Year-names."

An-ei	安永	1772–1781	Bun-kwa	文化	1804–1818	Chō-kwan	長寛	1163–1165
An-gen	安元	1175–1177	Bun-kyū	文久	1861–1864	Chō-kyū	長久	1040–1044
An-sei	安政	1854–1860	Bun-ō	文應	1260–1261	Chō-reki	長暦	1037–1040
An-tei	安貞	1227–1229	Bun-reki	文暦	1234–1235	Chō-roku	長祿	1457–1460
An-wa	安和	968–970	Bun-roku	文祿	1592–1596	Chō-shō	長承	1132–1135
Bum-mei	文明	1469–1487	Bun-sei	文政	1818–1830	Chō-toku	長德	995–999
Bum-pō	文保	1317–1319	Bun-shō	文正	1466–1467	Chō-wa	長和	1012–1017
Bun-an	文安	1444–1449	Bun-wa	文和	1352–1356	Dai-dō	大同	806–810
Bun-chū	文中	1372–1375	Chō-gen	長元	1028–1037	Dai-ei	大永	1521–1528
Bun-ei	文永	1264–1275	Chō-hō	長保	999–1004	Dai-hō	大寶	701–704
Bun-ji	文治	1185–1190	Chō-ji	長治	1104–1106	Dai-ji	大治	1126–1131
Bun-ki	文龜	1501–1504	Chō-kō	長亨	1487–1489	Dai-kwa	大化	645–650

Ei-chō	永長	1096–1097	En-pō	延寶	1673–1681	Gen-kō	元弘	1331–1334
Ei-en	永延	987–980	En-chō	延長	923–931	Gen-kyū	元久	1204–1206
Ei-hō	永保	1081–1084	En-gen	延元	1336–1340	Gen-nin	元仁	1224–1225
Ei-ji	永治	1141–1142	En-gi	延喜	901–923	Gen-ō	元應	1319–1321
Ei-kyō	永享	1429–1441	En-kei	延慶	1308–1311	Gen-roku	元祿	1688–1704
Ei-kyū	永久	1113–1118	En-kyō	延享	1744–1748	Gen-ryaku	元曆	1184–1185
Ei-kwan	永觀	983–985	En-kyū	延久	1069–1074	Gen-toku	元德	1329–1331
Ei-man	永萬	1165–1166	En-ō	延應	1239–1240	Gen-wa	元和	1615–1624
Ei-nin	永仁	1293–1299	En-ryaku	延曆	782–806	Haku-chi	白雉	650–655
Ei-reki	永曆	1160–1161	En-toku	延德	1489–1492	Haku-hō	白鳳	673–686
Ei-roku	永祿	1558–1570	Gem-bun	元文	1736–1741	Hei-ji	平治	1150–1160
Ei-shō	永承	1045–1053	Gen-chū	元中	1384–1393	Hō-an	保安	1120–1124
Ei-shō	永正	1504–1621	Gen-ei	元永	1118–1120	Hō-ei	寶永	1704–1711
Ei-so	永祚	989–990	Gen-ji	元治	1864–1865	Hō-en	保延	1135–1141
Ei-toku	永德	1381–1384	Gen-kei	元慶	877–885	Hō-gen	保元	1156–1159
Ei-wa	永和	1375–1379	Gen-ki	元龜	1570–1573	Hō-ji	寶治	1247–1249
En-bun	延文	1356–1361	Gen-kō	元亨	1321–1324	Hō-ki	寶龜	770–781

Hō-reki	寶曆	1751–1764	Ka-hō	嘉保	1094–1096	Ken-ei	建永	1206–1207
Hō-toku	寶德	1449–1452	Ka-jō	嘉祥	848–851	Ken-gen	乾元	1302–1303
Ji-an	治安	1021–1024	Ka-kei	嘉慶	1387–1389	Ken-ji	建治	1275–1278
Jingo-Keiun	神護慶雲	767–770	Ka-kitsu	嘉吉	1441–1444	Ken-kyū	建久	1190–1199
Jin-ki	神龜	724–729	Ka-ō	嘉應	1169–1171	Ken-nin	建仁	1201–1204
Ji-reki	治曆	1065–1069	Ka-reki	嘉曆	1326–1329	Ken-ryaku	建曆	1211–1213
Ji-shō	治承	1177–1181	Ka-roku	嘉祿	1225–1227	Ken-toku	建德	1370–1372
Jō-ei	貞永	1232–1233	Ka-shō	嘉祥	848–851	Kō-an	弘安	1278–1288
Jō-gen	貞元	976–978	Ka-shō	嘉承	1106–1108	Kō-an	康安	1361–1362
Jō-gwan	貞觀	859–877	Ka-tei	嘉禎	1235–1238	Kō-chō	弘長	1261–1264
Jō-ji	貞治	1362–1368	Kei-an	慶安	1648–1652	Kō-ei	康永	1342–1345
Jō-kyō	貞享	1684–1688	Kei-chō	慶長	1596–1615	Kō-gen	康元	1256–1257
Jō-ō	貞應	1222–1224	Kei-ō	慶應	1865–1868	Kō-hei	康平	1058–1065
Jō-wa	貞和	1345–1350	Kei-un	慶雲	704–708	Kō-hō	康保	964–968
Ju-ei	壽永	1182–1185	Kem-mu	建武	1334–1338	Kō-ji	康治	1142–1144
Ka-ei	嘉永	1848–1854	Kem-pō	建保	1213–1219	Kō-ji	弘治	1555–1558
Ka-gen	嘉元	1303–1306	Ken-chō	建長	1249–1256	Kō-koku	興國	1340–1346

Kō-kwa	弘化	1844–1848	Kwan-kō	寬弘	1004–1012	Mei-reki	明曆	1655–1658
Kō-nin	弘仁	810–824	Kwan-nin	寬仁	1017–1021	Mei-toku	明德	1390–1394
Kō-ō	康應	1389–1390	Kwan-ō	觀應	1350–1352	Mei-wa	明和	1764–1772
Kō-reki	康曆	1379–1381	Kwan-sei	寬政	1789–1801	Nim-pei	仁平	1151–1154
Kō-roku	享祿	1528–1532	Kwan-shō	寬正	1460–1466	Nin-an	仁安	1166–1169
Kō-shō	康正	1455–1457	Kwan-toku	寬德	1044–1046	Nin-ji	仁治	1240–1243
Kō-toku	享德	1452–1455	Kwan-wa	寬和	985–987	Nin-ju	仁壽	851–854
Kō-wa	康和	1099–1104	Kyō-hō	享保	1716–1736	Nin-wa	仁和	885–889
Kō-wa	弘和	1381–1384	Kyō-toku	享德	1452–1455	Ō-an	應安	1368–1375
Kwan-bun	寬文	1661–1673	Kyō-wa	享和	1801–1804	Ō-chō	應長	1311–1312
Kwan-pei	寬平	889–898	Kyū-an	久安	1145–1151	Ō-ei	應永	1394–1428
Kwan-pō	寬保	1741–1744	Kyū-ju	久壽	1154–1156	Ō-hō	應保	1161–1163
Kwan-ei	寬永	1624–1644	Man-en	萬延	1860–1861	Ō-nin	應仁	1467–1469
Kwan-en	寬延	1748–1751	Man-ji	萬治	1658–1661	Ō-toku	應德	1084–1087
Kwan-gen	寬元	1243–1247	Man-ju	萬壽	1024–1028	Ō-wa	應和	961–964
Kwan-ji	寬治	1087–1094	Mei-ji	明治	1868–——	Rei-ki	靈龜	715–717
Kwan-ki	寬喜	1229–1232	Mei-ō	明應	1492–1501	Reki-nin	曆仁	1238–1239

Reki-ō	曆應	1338–1342	Shō-ō	正應	1288–1293	Tem-pō	天保	1830–1844
Sai-kō	齊衡	854–857	Shō-ō	承應	1652–1655	Tem-puku	天福	1233–1234
Shi-toku	至德	1384–1387	Shō-reki	正曆	990–995	Tem-pyō	天平	729–749
Shō-an	承安	1171–1175	Shō-reki	承曆	1077–1081	Ten-an	天安	857–859
Shō-an	正安	1299–1302	Shō-tai	昌泰	898–904	Ten-chō	天長	824–834
Shō-chō	正長	1428–1429	Shō-toku	承德	1097–1099	Ten-ei	天永	1110–1113
Shō-chū	正中	1324–1326	Shō-toku	正德	1711–1716	Ten-en	天延	973–976
Shō-gen	正元	1259–1260	Shō-wa	承和	834–848	Ten-gen	天元	978–983
Shō-gen	承元	1207–1211	Shō-wa	承和	1312–1317	Ten-ji	天治	1124–1126
Shō-hei	承平	931–938	Shu-chō	朱鳥	686–701	Ten-ju	天授	1375–1381
Shō-hei	正平	1346–1370	Shu-jaku	朱雀	672–672	Ten-ki	天喜	1053–1058
Shō-hō	承保	1074–1077	Tai-ji	大治	1126–1131	Ten-nin	天仁	1108–1110
Shō-hō	正保	1644–1648	Tem-bun	天文	1532–1555	Ten-ō	天應	781–782
Shō-ji	正治	1199–1201	Temmei	天明	1781–1789	Ten-roku	天祿	970–973
Shō-ka	正嘉	1257–1259	Tempei-Hōji	天平寶字	757–765	Ten-ryaku	天曆	947–957
Shō-kei	正慶	1332–1333	Tempei-Jingo	天平神護	765–767	Ten-sho	天承	1131–1132
Shō-kyū	承久	1219–1222	Tempei-Shōbō	天平勝寶	749–757	Ten-shō	天正	1573–1592

Ten-toku	天德	957–961	Toku-ji	德治	1306–1308	Yō-ryaku	永曆	1160–1161
Ten-wa	天和	1681–1684	Wa-dō	和銅	708–715	Yō-so	養祚	989–990
Ten-yō	天養	1144–1145	Yō-rō	養老	717–724	Yō-wa	養和	1181–1182

TABLE II.

List of Mikados. †

Ankan	534–535	*Genshō*	715–723	Go-Komatsu *	1383–1392
Anko	454–456	Go-Daigo	1319–1339	Go-Komatsu	1392–1412
Annei	548B.C.–511B.C.	Go-Enyū *	1372–1382	Go-Kōmyō	1644–1654
Antoku	1181–1185	Go-Fukakusa	1247–1259	Go-Mizuno-o	1612–1629
Bidatsu	572–585	Go-Fushimi	1299–1301	Go-Momozono	1771–1779
Chūai	192–200	Go-Hanazono	1429–1464	Go-Murakami	1319–1368
Chūkyō	1222–1222	Go-Horikawa	1222–1232	Go-Nara	1527–1557
Daigo	898–930	Go-Ichijō	1017–1036	Go-Nijō	1302–1308
Enyū	970–984	Go-Kameyama	1368–1392	Go-Reizei	1046–1068
Fushimi	1288–1298	Go-Kashiwa-bara	1501–1562	Go-Saga	1243–1246
Gemmyō	708–715	Go-Kōgon *	1352–1371	Go-Saiin	1655–1663

† All those not marked B. C. are subsequent to the Christian era. Female Mikados are printed in italics. The sovereigns whose names are marked with an asterisk belonged to the Northern Court (see p. 72), and are excluded by modern historians from the legitimate line of succession.

Go-Sakura-machi	1763 1770	*Jingō Kōgō*	201 269	Kōkaku	1780 1817
Go-Sanjō	1069 1073	*Jitō*	690 696	*Kōken*	749 758
Go-Shirakawa	1156 1158	Jomei	629 641	Kōkō	885 887
Go-Shujaku	1037 1045	Junna	824 833	Kōmei	1847 1866
Go-Toba	1186 1198	Junnin	758 764	Kōmyō *	1336 1348
Go-Tsuchi-mikado	1465 1500	Juntoku	1211 1221	Kōnin	770 781
Go-Uda	1275 1287	Kaikwa	157B.C. 98B.C.	Kon-e	1142 1155
Go-Yōzei	1587 1611	Kameyama	1260 1274	Kōrei	290B.C. 215B.C.
Hanazono	1308 1318	Keikō	71 130	Kōshō	475B.C. 393B.C.
Hansei	406 411	Kensō	485 487	Kōtoku	645 654
Heizei	806 809	Keitai	507 531	Kwammu	782 806
Higashiyama	1687 1709	Kimmei	540 571	Kwazan	985 986
Horikawa	1087 1107	Kōan	392B.C. 291B.C.	*Meishō*	1630 1643
Ichijō	987 1011	Kōbun	672 672	Mommu	697 707
Ingyō	412 453	Kōgen	214B.C 158B.C.	Momozono	1747 1762
Itoku	510B.C. 477B.C	*Kōgyoku*	642 645	Montoku	851 858
Jimmu	660B.C 585B.C.	Kōgon *	1332 1335	Murakami	947 967

Muretsu	499 506	Sakuramachi	1736 1747	*Suiko*	593 628
Nakanomikado	1710 1735	Sanjō	1012 1015	Suinin	29 B.C. 70 A.D.
Nijō	1159 1165	Seimu	131 190	Suisei	581 B.C. 549 B.C.
Nimmyō	834 850	Seinei	480 484	Sujun	588 592
Ninken	488 498	Seiwa	859 876	Takakura	1169 1180
Ninkō	1817 1845	Senkwa	536 539	Temmu	673 685
Nintoku	313 399	Shijō	1233 1242	Tenchi	668 671
Ōgimachi	1558 1586	Shirakawa	1073 1086	Toba	1108 1123
Ōjin	270 310	Shōkō	1411 1428	Tsuchimikado	1199 1210
Reigen	1663 1686	Shōmu	724 748	*Tsunuzashi*	484 484
Reizei	968 969	*Shōtoku*	765 770	Uda	888 897
Richū	400 405	Shukō *	1349 1352	Yōmei	586 587
Rokujō	1166 1168	Shujaku	931 946	Yōzei	877 884
Saga	810 823	Shujin	97 B.C. 30 B.C.	Yūryaku	457 459
Saimei	655 661	Shutoku	1124 1141		

TABLE III.

List of Shōguns.

Hidetada (Taitoku-In)	1605–1623	Morikuni	1308–1333
Hisaakira	1289–1308	Moriyoshi	1333–1334
Ieharu (Shinmmei-In)	1760–1786	Munetaka	1252–1266
Iemitsu (Taiyū-In)	1623–1650	Nariyoshi	1334–1358
Iemochi (Shōtoku-In)	1858–1866	Sanetomo	1203–1219
Ienari (Bunkyō-In)	1787–1838	Takauji (Tōji-In)	1338–1356
Ienobu (Bunshō-In)	1709–1713	Tsunayoshi (Jōken-In)	1680–1709
Iesada (Onkyō-In)	1853–1858	Yoriie	1202–1205
Ieshige (Junshin-In)	1745–1760	Yoritomo	1192–1199
Ietsugu (Yūshō-In)	1713–1716	Yoritsugu	1244–1250
Ietsuna (Gen-yū-In)	1651–1680	Yoritsune	1226–1243
Ieyasu (Tōshō-gū)	1603–1605	Yoshiaki (Reiyō-In)	1568–1597
Ieyoshi (Shintoku-In)	1838–1853	Yoshiharu (Manshō-In)	1521–1546
Keiki	1867–1868	Yoshihide (Daichi-In)	1568–1568
Koreyasu	1266–1289	Yoshihisa (Jōtoku-In)	1472–1489

Yoshikatsu (Keiun-In)	1441	1443	Yoshimune (Yūtoku-In)	1716	1745
Yoshikazu (Chōtoku-In)	1423	1425	Yoshinori (Fukō-In)	1429	1441
Yoshiki	1490	1494	Yoshinori (Hōkyō-In)	1358	1367
Yoshimasu (Jishō-In)	1449	1472	Yoshitane (Keirin-In)	1508	1521
Yoshimitsu (Rokuon-In)	1368	1394	Yoshiteru (Kōgen-In)	1548	1565
Yoshimochi (Shōtei-In)	1394	1423	Yoshizumi (Hōju-In)	1494	1508

TABLE IV.

List of the Regents (*Shikken*) of the Hōjō Family.

	Born.	Died.		Apptd.	Died.
Tokimasa	1136	1216	Tokimune	1261	1284
Yoshitoki	Apptd. 1205	1227	Sadatoki	1284	1311
Yasutoki	1225	1242	Morotoki	1301	1311
Tsunetoki	1243	1263	Takatoki	1312	1333
Tokiyori	1246	1263			

26.—List of Celebrated Personages.

The following list of celebrated personages referred to in this book, and likely to be mentioned by guides when explaining objects of historical or artistic interest, may be found useful.

Akahito (flourished circa A.D. 700), one of the earliest great poets of Japan. His full name was Yamabe-no-Akahito.

Antoku Tennō, an ill-fated infant Mikado, who perished at sea in A.D. 1185, during the civil war waged between the great families of Taira and Minamoto. (See also end of Route 43).

Asaina Saburō (end of 12th century), one of Yoritomo's doughtiest retainers, was distinguished by almost incredible physical strength. He

is represented in art as hurling great rocks with the same ease that he flings stalwart rivals, and as swimming with a live shark under each arm.

Bakin (1767-1848), the greatest novelist of modern Japan. His most famous production is the "*Hakkenden*," or "Story of Eight Dogs." This amazingly voluminous work (it fills no less than one hundred and six volumes!) sets forth the adventures of eight heroes of semi-canine parentage, who represent the eight cardinal virtues.

Benkei, or Musashi-bō Benkei (12th century), was Yoshitsune's famous henchman. How many of Benkei's achievements are historical, it would be hard to say. According to the current version, he was eight feet in height, strong as a hundred men, and had even in early years performed so many deeds of violence as to have been nicknamed *Oni-waka*, "the Devil Youth." Having attempted to cut down Yoshitsune, then a mere stripling, on the Gojō Bridge in Kyōto, he found in him his master in the art of fencing, and was made to sue for quarter. So great was the veneration thus inspired in his breast that he thenceforth attached himself to Yoshitsune's fortunes and died battling in his cause. The fight between Yoshitsune and Benkei is a favourite subject with the artists of Japan. Another is the subterfuge by which Benkei made way for his master and their little band through one of the barriers where, at that time, all travellers were liable to be stopped. He pretended that he was a priest sent to collect subscriptions for the building of a new temple, and therefore privileged to travel free. The pictures represent him reading out his supposed ecclesiastical commission from a scroll to the barrier-keepers, who were too ignorant of letters to discover the feint. This story is the subject of a popular drama called *Kanjin-chō*.

Buson (1716-1783), a highly original and vigorous artist of the Chinese school.

Chikamatsu Monzaemon (1653-1724) was Japan's foremost playwright. His dramas are still immensely popular.

Chō Densu (second half of 14th century), the greatest and most original painter of the Buddhist school, is termed by Anderson the Fra Angelico of Japan.

Date Masamune (1567-1636), Daimyō of Sendai, is chiefly remembered for the embassy which he despatched to the Pope and to the King of Spain in 1614 (*Conf.* Route 4, Section 6). Date was eminent as a warrior, a diplomatist, and a patron of learning and art.

Dengyō Daishi (flourished about A.D. 800) was the first Buddhist abbot of Hiei-zan, near Kyōto. He made a long sojourn in China for the purpose of esoteric study, and brought back with him the doctrines of the Tendai sect.

En no Shōkaku was a famous Buddhist saint and miracle-worker of the 7th century, and the first human being to ascend Haku-san, Daisen, Tateyama, and others of Japan's highest mountains, it being part of his mission to bring all such remote and inaccessible places under the sway of Buddha. Having been slandered as a magician and condemned to death, he so fortified himself by the use of mystic signs and formulæ that the swords of the executioners sent to behead him snapped in pieces; but afterwards he flew away through the air, and was never again seen by mortal eyes.

Enkō Daishi (1133-1212) was born of respectable parents in the province of Mimasaka. At the age of nine he was entered as a pupil at a seminary in his native province; but his teacher, recognising his exceptional powers, sent him up to the great monastery on Hiei-zan in 1147, with a letter containing only these words: "I send you an image of the

great sage Monju." On the letter being presented, the priest to whom it was addressed asked where the image was, and was much astonished when the child alone appeared before him. But the young novice soon justified the implied estimate of his great intellectual powers, and made such rapid progress in his studies that at the end of the same year he was judged fit to be admitted to the priesthood. The prospect was held out to him of ultimately obtaining the headship of the Tendai sect; but he preferred to devote himself to the study of theology, and finally developed a special doctrine of salvation, or the road to the "Pure Land," from which the new sect was named *Jōdo*, this word having the same meaning as the Sanskrit *Sukhavâti* or "Pure Land," the heaven of Amida. In 1207 he settled at Kyōto near the site of the present monastery of Chion-in, and there breathed his last at the age of seventy-nine.

Eshin (942-1017), a Buddhist abbot who is famous as a sculptor.

Forty-Seven Rōnins. Their story, too long to be told here, will be found in *Things Japanese*.

Go-Daigo Tennō (reigned 1319-1339) was a Mikado celebrated for his misfortunes. At the beginning of his reign, the throne and the nation were alike trampled under foot by the Hōjō "Regents" at Kamakura, and his endeavour to shake off their domination only resulted, after much shedding of blood, in his being taken prisoner and banished to the Oki Islands. When the Hōjō fell in 1333 under the sword of the loyalist warrior Nitta Yoshisada, the Emperor Go-Daigo was recalled from exile. But the times were not ripe for the abolition of military rule, nor was Go-Daigo wise in his choice of counsellors after his restoration. Ashikaga Takauji, who had posed as the champion of Imperial rights, desired nothing so much as to become Shōgun himself, and bribed the Mikado's concubine Kado-ko to poison her lord's mind against those who had served him most faithfully, and even against his own son, Prince Moriyoshi, who was declared a rebel, cast into a dungeon at Kamakura, and there murdered. Go-Daigo repented of his folly and weakness when it was too late. Takauji left Kyōto, and the army sent to smite him received such a crushing defeat that Go-Daigo was forced to seek safety in flight. Thereupon Takauji set another Mikado on the throne. But as Go-Daigo continued to be recognised by many as the rightful sovereign, the Mikadoate was split into two rival branches, called the Southern (legitimate) and the Northern (usurping) Courts. After sixty years of strife and misery, the Northern Court triumphed in 1392, the representative of the Southern dynasty handing over to it the Imperial regalia. Go-Daigo perished at an early period of the struggle. His Court—if we may so call the mountain fastness where he mostly encamped—was at Yoshino, whose position to the south of Kyōto was the origin of the epithet "Southern" applied to it by native historians.

Gyōgi Bosatsu (670-749), a Korean by birth, and a Buddhist abbot and saint, is the subject of many artistic fictions. He is credited not only with the invention of the potter's wheel, which was certainly used in Japan before his time, but with a number of important wood-carvings and other works of art. The ware called after him, *Gyōji-yaki*, is earthenware,—dark, glossy, very solid, having wave-lines in the interior, and on the outside a pattern resembling the impression of matting.

Hachiman Tarō, lit. the First-Born of the God of War, was a famous general of the end of the 11th century, whose real name was Minamoto-no-Yoshiie, and whose vigorous personality created the pre-eminence of the Minamoto family. He it was who conquered Northern Japan (the part beyond Sendai), and brought those hitherto barbarous provinces into

permanent subjection to the Imperial sway. Artists often depict an episode in his career which showed his skill as a strategist, namely, his discovery of an ambush among the rushes which he inferred from the disturbed flight of the wild-geese overhead. Like many other turbulent spirits of that time, he forsook the world and became a Buddhist monk at the approach of old age.

HIDARI JINGORŌ (1594-1634), Japan's greatest carver in wood, was a simple carpenter whose nickname of *Hidari* arose from his being left-handed. Among the best-known of his works are the carved gateway of the Nishi Hongwanji temple in Kyōto, the *ramma*, or ventilating panels, of the principal apartments in the same temple, and three carvings – two of elephants after designs by Kanō Tan-yū, and one of a sleeping cat—in the mortuary shrine of Ieyasu at Nikkō. The notice attracted by his labours was so great that the architectural wood-carvers, whose artistic efforts had previously been limited to the execution of geometrical designs and conventional flowers, now came to be regarded as a body distinct from the carpenters to whom they had hitherto been affiliated.

HIDEYOSHI (1536-1598), commonly known as the Taikō Hideyoshi—the word *Taikō* being a title indicative of exalted rank – has sometimes been called the Napoleon of Japan. Of low birth and so ugly as to earn the nickname of "Monkey Face," Hideyoshi worked his way up by sheer will, hard fighting, and far-sighted ability, to the position of Nobunaga's most trusty lieutenant; and when that ruler died in 1582, Hideyoshi, having slain his chief enemies and captured Kyōto, became practically monarch of Japan with the title of Regent (*Kwampaku*), which till then had never been accorded to any but the highest nobility. Hideyoshi carried out many wise measures of internal policy, such as financial reform, the improvement of the great cities of Kyōto and Ōsaka, and the encouragement of maritime trade. He was also more merciful to his foes and rivals than his predecessor Nobunaga had been. His greatest failing was the vulgar ambition of the *parvenu*. His dream was to conquer China and become Emperor of the whole East. As a first step towards this, he sent an army across the straits to Korea under command of the celebrated generals Katō Kiyomasa and Konishi Yukinaga – the latter a Christian, as were many of the soldiers of the expedition. Korea was ruined, and Japan nowise benefited. Hideyoshi's death resulted in the withdrawal of the Japanese troops from the peninsula, and in the speedy overthrow of his own family power which he had hoped to render hereditary.

HISHIGAWA MORONOBU (flourished 1680-1701) was the father of artistic xylography.

HITOMARO (flourished circa A. D. 700) was one of Japan's earliest great poets, and the rival of Akahito. His full name was Kakinomoto-no-Hitomaro.

HOKUSAI (1760-1849) was the great leader of the popular or artisan school of illustration.

IEMITSU (1604-1651), the third Shōgun of the Tokugawa dynasty, inherited the administrative ability of his grandfather Ieyasu, and devoted his peaceful reign to perfecting the system of government established by that prince, including the elaborate system of espionage touching which early European writers on Japan have so much to say. To him is due the rule according to which all the Daimyōs were obliged to reside during half the year in Yedo, and to leave their families there as hostages during the other half. It was also Iemitsu who suppressed Christianity as dangerous to the state, and closed up the country against all foreigners except the Dutch and Chinese, who were permitted to trade at Nagasaki under

humiliating conditions. In fact, it was Iemitsu who consolidated what we call "Old Japan." His tomb is at Nikkō near that of Ieyasu.

Ieyasu (1542-1616), one of the greatest generals and altogether the greatest ruler that Japan has ever produced, was a *samurai* of the province of Mikawa, and a scion of the noble family of Minamoto. His own surname was Tokugawa. Having served under both Nobunaga and the Taikō Hideyoshi, he profited by the latter's death in 1598 to make war on his infant son Hideyori, seized the great castle of Ōsaka, burnt the Taikō's celebrated palace of Momoyama at Fushimi, and finally, in the year 1600, defeated all his enemies at the battle of Seki-ga-hara, a small village in the province of Ōmi, now a station on the Tōkaidō Railway. Meanwhile he had, in 1590, moved his own head-quarters from Shizuoka, where they had been for many years, to Yedo, then an unimportant fishing-village, which he chose on account of the strategic advantages of its position. In 1603 he obtained from the *fainéant* Court of Kyōto the title of Shōgun, which was borne by his descendants during two and a half centuries of unbroken peace, till Commodore Perry's arrival in 1853 led to the revolution of 1868, and to the break-up of Japanese feudalism and dualism. The statecraft which caused so long a reign of peace under one dynasty to take the place of the secular struggles between petty warring chieftains, consisted principally in maintaining a balance of power whereby the rivalries of the greater Daimyōs were played off against each other, and in the annexation to the Shōgun's own domain, or to those of his nearest relatives, of large strips of territory in all portions of the Empire. These served as coigns of vantage, whence, in those days of difficult communication, the actions of each Daimyō could more easily be controlled. Ieyasu held in his own grasp all the military resources of the country, and forced all the Daimyōs to regard themselves as his feudatories. He likewise had the Court of Kyōto strictly guarded,—nominally as a protection for the sacred Mikado against rebel foes, but in reality to prevent His Majesty, who still retained the semblance of Imperial power, from endeavouring to shake off the fetters which made him a passive instrument in the Shōgun's hands. Ieyasu furthermore built powerful strongholds, made new highways, established a system of posts, and promulgated laws, which—if we accept the theory of paternal government alike in politics and in the family—were very wise, and which were in any case far in advance of anything that Japan had previously known. When the government had been established on a firm footing in 1605, Ieyasu followed the usual Japanese custom of abdicating in favour of his son. He retired to Shizuoka, and spent the evening of his life in encouraging the *renaissance* of Japanese literature which had just begun. To his munificence is owing the *editio princeps* of many an important work. His political testament, known as the "Legacy of Ieyasu," embodied the rules of paternal government by which his successors were ever to be guided; but (owing perhaps to the circumstance of its having long been kept from public knowledge) its authenticity has been doubted. Ieyasu was first buried at Kunō-zan, not far from Shizuoka, in a beautiful shrine on a castle-like eminence overlooking the sea. In the year 1617, his remains were removed to their present still grander resting-place at Nikkō. The dynasty of Shōguns founded by Ieyasu is called the Tokugawa dynasty, from the surname of the family.

Ishikawa Goemon (end of 16th century), the most notorious of Japanese robbers, is credited with having possessed the physical strength of thirty ordinary men. Being at last captured at the age of thirty-seven, he and his young son Ichirō were condemned to be boiled to death in a

cauldron of oil, which sentence was carried out in the dry bed of the Kamogawa at Kyōto. In accordance with custom, the criminal composed a death-song, which ran as follows :

Ishikawa ya
Hama no masago wa
Tsukuru to mo,
Yo ni nusubito no
Tane wa tsukimaji

which may be rendered thus, "Though the stony-bedded rivers (*ishi-kawa*, a pun on his own name) and the sand on the sea-shore come to an end, the line of thieves shall never come to an end."

Iwasa Matahei (16th century) was the originator of the *Ukiyo-e Ryū*, or "popular school" of Japanese art, which, abandoning the prescribed subjects and conventional routine of the classical schools, undertook to paint life as it is.

Jikaku Daishi (A.D. 794-864), a celebrated Buddhist abbot. Like many others of his time and profession, he visited China in search of religious and magical lore.

Jimmu Tennō, that is, the Emperor Jimmu, is accounted by the Japanese annalists the first human sovereign of their country, which had till then been ruled over by the Shintō gods. Jimmu Tennō was himself descended from the Sun-Goddess Ama-terasu, and consequently semi-divine. The orthodox account of his career is that, starting from Kyūshū in the extreme west of Japan, he rowed up the Inland Sea with a band of devoted warriors, subduing the aborigines as he went along, in virtue of the commission which he had received from Heaven. After much fighting in what are now the provinces of Bizen and Yamato, and many miraculous occurrences, he died at the age of one hundred and thirty-seven, and was buried at Kashiwabara in Yamato, where his capital had been established after the conquest. The date assigned for his accession is the 11th February, 660 B.C., the anniversary of which day has been made a public holiday during the present reign, and was chosen for the promulgation of the new Constitution in 1889, evidently with the desire to strengthen the popular belief in the authenticity and continuity of Japanese history. Jimmu Tennō and his successors during many centuries have, however, been condemned as myths by competent European investigators, though it is allowed that the Jimmu legend may possibly be an echo of some actual invasion of Central Japan by western tribes of adventurers in very early days.

Jingō Kōgō, that is, the Empress Jingō, ruled over Japan, according to the native annalists, from A.D. 201 to 269, when she died at the age of one hundred; but Mr. Aston, the leading authority on early Japanese history, while not denying the existence of this Japanese Semiramis, relegates most of her mighty deeds to the realm of fable. The chief legend connected with her is that of the conquest of Korea, to which country she crossed over with a gallant fleet, aided by the fishes both great and small and by a miraculous wave, and whence she returned only after receiving the abject submission of the king. During the three years of her absence in Korea, she held in her womb her son Ōjin, who is worshipped as Hachiman, the God of War. Next she turned her attention eastwards, and going in her fleet up the Inland Sea, smote the rebels of Yamato, as Jimmu Tennō is said to have done before her. Indeed, it has been suspected that the two legends are but slightly varying versions of the same story.

Jōchō, the most original of Japan's mediæval sculptors, flourished during the reign of the Emperor Go-Ichijō (A.D. 1017-1035). He carved Buddhist subjects.

Jōsetsu (flourished about A.D. 1400) was a priest and celebrated painter. Anderson calls him the Japanese Cimabue.

Kagekiyo (second half of 12th century) was a famous warrior of the Taira family, to whom various picturesque legends attach. On one occasion he disguised himself as a Buddhist priest, and took part in a grand temple service as an opportunity for attempting the life of Yoritomo. After the ruin of his party, he put out his own eyes in order not to see the triumph of the rival house of Minamoto.

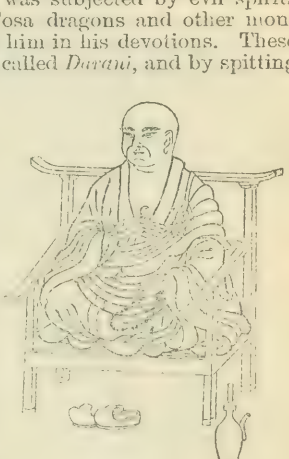
Kanō, the family name of a celebrated school of painters, which originated in the 15th century and is not yet extinct. Its manner, which appears highly conventional to Europeans, is classical in the eyes of the Japanese. The greatest of these painters was Kanō Motonobu (born 1477). Other noteworthy members of the family were K. Shōei, K. Eitoku, and K. Sanraku (16th century), K. Sansetsu, and especially K. Tan-yū. K. Naonobu, K. Yasunobu, K. Tōun, and K. Tsunenobu were also distinguished. All these names, from Sansetsu onwards, belong to the 17th century. The Japanese custom of adoption is the key to the apparent mystery of so many men similarly gifted arising in one family.

Katō Kiyomasa was one of Hideyoshi's generals in the invasion of Korea at the end of the 16th century, and a fierce enemy of the Christians. He is one of the most popular Japanese heroes, and is worshipped—chiefly by the Nichiren sect of Buddhists—under the name of Seishō Kō.

Kesa Gozen (12th century) is the subject of a celebrated story. Though she was already wedded to another, her beauty inspired an amorous passion in the breast of a cousin only seventeen years of age, who did not hesitate to demand her of her mother. Alarmed for her mother's safety, Kesa Gozen feigned consent to his adulterous wishes, but on condition that he would first kill her husband. Then taking her husband's place in bed, she awaited the assassin. The cousin accordingly entered the room at midnight, and carried into effect his murderous intent, but was so horrified on discovering who his victim was that he forsook the world and became a monk, and finally a saint under the name of Mongaku Shōnin.

Kiyomori (1118—1181) was head of the great house of Taira during its struggles with the rival house of Minamoto, and during the brief period of triumph which preceded its final overthrow at Dan-no-ura. From the year 1160 until his death, Kiyomori was all-powerful, engrossing all the highest offices of state for his own kinsmen, and governing the palace through his kisaki women while boy Mikados succeeded each other like shadows on the throne. To suit his own convenience, he changed the capital for a time from Kyōto to Fukuwara near the site of modern Kōbe,—an act of high-handed autocracy which was bitterly resented by the courtiers and the nobility, whose habits were interfered with and their resources taxed by the double move. While irritating the upper classes by his nepotism and overbearing demeanour, he ground down the common people by his exactions, and endeavoured utterly to exterminate the Minamoto family. The notorious beauty Tokiwa Gozen, handmaiden to Yoshitomo, was forced to yield to his embraces in order to save the life of her infant, the future hero Yoshitsune; and every woman that pleased his fancy had to minister to his lust. His eldest son Shigemori remonstrated with him in vain. But the storm did not break in his time. He died in his bed, leaving his whole house to perish four years later in a sea of blood.

Kōbō Daishi (774—834), the most famous of all Japanese Buddhist saints, was noted equally as preacher, painter, sculptor, calligraphist, and traveller. Had his life lasted six hundred years instead of sixty, he could hardly have graven all the images, scaled all the mountain peaks, confounded all the sceptics, wrought all the miracles, and performed all the other feats with which he is popularly credited. Byōbu-ga-ura, near the modern shrine of Kompira in Shikoku, was his birth-place. His conception was miraculous, and he came into the world with his hands folded as if in prayer. He entered the priesthood in A.D. 793. Various legends are told of the trials to which he was subjected by evil spirits during his novitiate. At Cape Muroto in Tosa dragons and other monsters appeared out of the sea, and disturbed him in his devotions. These he drove away by repeating mystic formulæ called *Darani*, and by spitting at them the rays of the evening star which had flown from heaven into his mouth. At a temple built by him on this spot, he was constantly annoyed by hobgoblins who forced him to enter into conversation; but he finally got rid of them by surrounding himself with a consecrated enclosure into which they were unable to enter against his will. Having been sent to China as a student in 804, much as promising Japanese youths are sent to Europe or America to-day, he became the favourite disciple of the great abbot Hui-kwo (Jap. Kei-kwa), by whom he was charged to carry back to Japan the tenets of the Yogâchârya, or, as it is called in Japan, Shingon sect, which occupies itself greatly with mystic formulæ, magic spells, and incantations. Kōbō Daishi returned home in 806, bringing with him a large quantity of Buddhist books and devotional objects, and in 810 was installed as abbot of Tōji in Kyōto. A few years later he founded the great monastery of Kōya-san in Kishū, where he spent the closing days of a life of incessant toil. It is asserted that he did not die, but merely retired into a vaulted tomb, where he still awaits the coming of Miroku, the Buddhist Messiah. Among the innumerable great deeds with which this saint is credited, is the invention of the Iwagana syllabary. It should be noted that the name Kōbō Daishi (lit. the Great Teacher Spreading Abroad the Law) is a posthumous title conferred on him by the Emperor Daigo in the year 921. His name while alive was Kūkai.



KŌBŌ DAISHI.

Kobori, lord of Enshū (1577-1644), courtier to Hideyoshi and Ieyasu, was the highest authority of his age on the tea ceremonies (*cha-no-yu*) and all the cognate esthetic pursuits which that term sums up to the Japanese mind,—curio-collecting, for instance, and the laying out of landscape gardens. The still existing school of flower arrangement (*Enshū-ryū*) derived from him distinguishes itself from others by its greater elaborateness and artificiality.

Kojima Takanori, also called Bingo-no-Tsubone, was a high-born warrior of the 14th century, celebrated for his romantic loyalty to the Emperor Go-Daigo. When that ill-fated monarch was being carried off to exile by the minions of the usurping house of Hōjō, the faithful young

soldier endeavoured to rescue him on the road. Having failed not only in this, but even in gaining access for a moment to his master's person, Kojima hit on a method of communication characteristically esthetic and Japanese. Stealing at night into the garden of the inn where the Imperial party had halted, he scraped part of the bark of a cherry-tree bare, and on it wrote the following line of poetry

天莫空勾踐　　時非無范蠡

which, being interpreted, signifies

"Heaven! destroy not Kōsen,
For he is not without a Hanrei!"

the allusion being to an ancient Chinese king, who, after twenty years of warfare, was at length helped to victory by the prowess of a faithful vassal. When day broke, the soldiers, seeing the writing, but being too ignorant to decipher it, showed it to their Imperial captive, who at once understood that it referred to himself and was meant to intimate that faithful friends were at hand. The choice of a cherry-tree was not the least significant part of the deed; for that tree is in Japan the emblem of patriotism and loyalty. Later on, Kojima died fighting for his sovereign, and artists still love to reproduce that scene of his life in which loyalty and delicacy were so well combined.

Komachi (full name Ono-no-Komachi), the most famous of Japan's many poetesses, seems to have flourished in the second half of the 9th century, and left a lasting impression on the national mind by her beauty, her talents, and the miserable old age which was the reward of her pride and frailty; but nothing certain is known of her career. Every branch of art borrows motives from Komachi's life. "She is shown," says Anderson, "in her days of pride and luxury, drawing rain down upon the parched earth by the numbers of her magic verse, bringing to shame the rival who sought to fasten upon her the stigma of plagiarism and falsehood; courted by the noblest of the brilliant band that surrounded the throne,—and again, without a step of transition, old, enfeebled, clad in unclean rags, begging her way from door to door until she died, rotted, and became the food of dogs on the highway—a moral illustration of the Buddhistic text, 'All is vanity,' that the artist never tires of repeating, and sometimes elaborates with sickening detail."

Kōrin (latter half of 17th century) was a famous lacquer artist and painter.

Kose no Kanaoka (second half of 9th century) was the first great Japanese painter. A number of quaint legends testify to the effect which his skill produced on the minds of his contemporaries.

Kumagai Naozane, a warrior of the latter half of the 12th century, took his surname from the town of Kumagai in the province of Musashi, which he received as a fief from Yoritomo. The most striking incident in his life was his encounter with Atsumori at the battle of Ichi-no-tani not far from Kōbe, in the year 1184. Atsumori was a delicate young nobleman of the Taira family, scarcely sixteen years of age, who, when the city of Fukuwara had been taken by the Minamoto, sought safety like the rest of his kindred in flight on board a junk, but being pursued by Kumagai Naozane, had to fight for his life. He succumbed to the veteran, who, tearing off his helmet the better to sever his head, beheld the youthful face and was struck with pity and sympathy, his own son having fallen earlier in the day. He reflected, however, that to spare the boy's life might only cause him to fall into more ruthless hands. So partly out of compassion,

and partly for the sake of his own reputation, he resolved to carry out his first purpose. Atsumori submitted to his fate with heroic courage, while Naozane, overwhelmed with bitter remorse, vowed never more to bear arms, but to forsake the world and spend the remainder of his days in praying for the soul of the fair youth whose life he had so unwillingly taken. He restored to Atsumori's father the head and the other spoils which he had gained, and after the conclusion of the war went to Kyōto, and took monastic vows in the temple of Kurodani, where numerous relics of him are shown to this day. The story has been dramatised under the title of *Atsumori*.

Kusunoki Masashige, also called Nankō (first half of 14th century), is celebrated for his courage and for his unswerving loyalty to the throne. Had the Emperor Go-Daigo listened to his advice, the rising power of the house of Ashikaga might have been crushed. As it was, Masashige was unequally pitted against a superior foe; and when his army had been annihilated at the battle of Minato-gawa in 1336, he and a little band of personal followers committed *harakiri* rather than surrender. A scene which painters often delineate is Masashige, about to die, presenting to his son the ancestral roll in order to stimulate him to deeds worthy of the family renown.

Kyōsai (1831-1890), an artist noted for vigorous drawing and for caricature.

Masakado (killed A. D. 940) was the most celebrated of Japanese rebels, and the only one who ever went so far as to arrogate to himself the title of Mikado. For details, see under *Narita* (Route 5), and the temple of *Kanda Myōjin* in Tōkyō.

Michizane (see Tenjin).

Mito Kōmon (1622-1700), second Prince of Mito, a near relative of the Tokugawa Shōguns, helped greatly though unconsciously to the final overthrow of their house, and of the whole feudal system a century and a half later, by means of his celebrated historical work, the *Dai Nihon Shi*, which first reminded thoughtful men that the Shōguns were usurpers, and the Mikados the only rightful rulers of Japan. He also patronised the new school of Shintō literati, whose studies led them, and finally the majority of the educated public, to endeavour to bring back the state of things supposed to have existed in pre-Buddhistic and pre-feudal days. Popular tradition ascribes to this prince many fanciful undertakings, such as the endeavour to raise the great bell from the river at Kōnodai, and to find the bottom of the *kaname-ishi* at Kashima, which is supposed to be the pivot of the world.

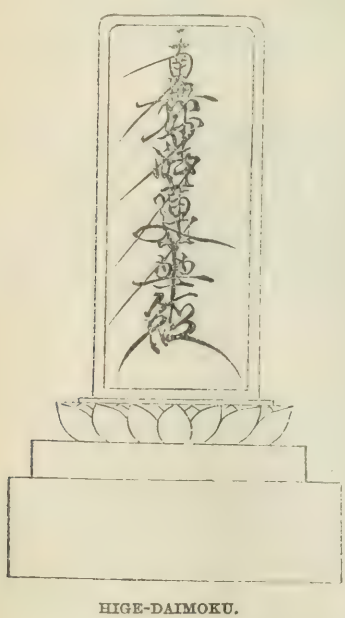
The succeeding princes of the house of Mito inherited the literary and political views of their great ancestor. As late as 1840, the then prince, "tired of preaching Shintō and of persuading the Shōgun to hand over his authority to the Mikado, resolved to take up arms and to try the wager of battle. To provide the sinews of war, he seized the Buddhist monasteries, and melted down their enormous bronze bells, and cast them into cannon. By prompt measures the Shōgun suppressed his preparations for war, and imprisoned him for twelve years, releasing him only in the excitement consequent upon the arrival of Perry." * The son of this stout old imperialist became the last of the Shōguns, and accomplished what his ancestors had laboured for, by the voluntary surrender of his rank and power to the Mikado.

Mongaku Shōnin (see Kesa Gozen).

* Griffis's *Mikado's Empire*.

Motoori Norinaga (1730-1801) was the prince of Japanese literati. A pupil of the scarcely less distinguished scholar Mabuchi, he continued Mabuchi's work of investigating Japanese antiquity, bringing back into literary use the pure ancient Japanese language, restoring the Shintō religion to the supremacy of which Buddhism had robbed it,—in a word, emphasising and glorifying everything native as against that part of Japanese civilisation which was new and of extraneous origin. The restoration of the Mikado to the absolute authority which centuries before had been usurped by the Shōguns, was naturally a prime object of the endeavours of a man to whom antiquity and perfection were convertible terms, and in whose belief the Mikado was really and truly a descendant of the Goddess of the Sun. Motoori and his school thus became to some extent the authors of the revolution which, half a century later, overturned the Shogunate and brought the Mikado forth from seclusion to govern as well as reign. Motoori's works were very numerous. The greatest is his elaborate commentary on the *Kojiki*, called *Kojiki Den*, which is practically an encyclopædia of ancient Japanese lore, written in a style as clear as it is elegant. The printing of the forty-four volumes of which it consists was not concluded till 1822, long after the author's death.

Murasaki Shikibu (flourished circa A.D. 1000) was a Court lady, and the most celebrated of Japanese romance-writers. Her chief work is the *Genji Monogatari*.



HIGE-DAIMOKU.

Narihira (A.D. 825-880), the Don Juan of ancient Japan.

Nichiren was born at Kominato in the province of Awa, at the mouth of Yedo Bay, in A.D. 1222. At the age of twelve, he became an acolyte of the Shingon sect of Buddhists, and was admitted to the priesthood three years later. Shortly afterwards, he adopted the name by which he is known to history. It signifies "Lotus of the Sun," and is derived from a dream which came to his mother of the sun on a lotus-flower, in consequence of which she became pregnant. He acquired a thorough knowledge of the whole Buddhist canon by means of a miracle, and met in the course of his studies with words which he converted into the formula *Namu Myōhō Renge Kyō*, "Oh, the Scripture of the Lotus of the Wonderful Law"—a formula which is still constantly used by his followers as an invocation, and which is to be seen carved on stones all over the country in the eccentric calligraphy (*hige-daimoku*) represented in the illustration.

Having excited the wrath of the Regent Hōjō Tokiyori by the unsparing manner in which he attacked other sects, he was banished to the

peninsula of Izu in 1261, but pardoned soon after. Ten years later, his enemies persuaded the Regent Tokimune that Nichiren's doctrines tended to subvert the state. He was seized and thrown into a cave with his six chief disciples, and condemned to be beheaded the same night, but when brought to the place of execution, was saved by a miracle, the executioner's sword failing to act on the head of so holy a man; and Tokimune, warned in a dream, spared his life. Nichiren was, however, banished to the island of Sado in the north, but was permitted in 1274 to return to Kamakura, then the military capital of Eastern Japan. He next retired to live among the mountains of Minobu in a hut, which he quitted in order to take up his abode with the lord of the manor, Nambu Rokurō, a devotee so zealous that he bestowed on the saint and his sect forever all the lands in his possession. As crowds of disciples flocked to Nichiren for instruction in the faith, he erected a small shrine which became the nucleus of the now famous monastery of Minobu. In 1282, feeling that death was approaching, he removed from Minobu to Ikegami, near the modern city of Tōkyō, and there died. His body was cremated on the spot and the bones were conveyed to Minobu, only a small portion being retained at Ikegami as a precious relic. His zeal and his intolerance appear to have been inherited by his spiritual children,—the *Nichiren-shū*, or *Hokke-shū*, as the sect derived from him is also called, having pushed the *odium theologicum* to a degree otherwise rare in Japan. The chief outward and visible—or rather audible—sign of their temples is the drum, which the faithful beat for hours together to keep time to their chanting of the sacred formula *Namu Myōhō Renge Kyō*. Nichiren's crest is the orange-blossom (*tachibana*).

Nitta Yoshisada, a warrior of the 14th century, famed for his courage and for his devotion to the Mikado's cause against the usurping families of Hōjō and Ashikaga. An incident in his life which artists love to depict, is that related at the end of the description of Kamakura in Route 2.

Nobunaga,* properly *Oda Nobunaga* (1534-1582), was a warrior who, in the general scramble for land and power which went on in the latter half of the 16th century, gained possession of the provinces of Suruga, Mino, Ōmi, Mikawa, Ise, and Echizen. Having next taken Kyōto, he built the stronghold of Nijō, and sided with Ashikaga Yoshiaki, who by his influence was made Shōgun in 1558. Six years later the two quarrelled. Nobunaga arrested and deposed Yoshiaki; and the power of the Ashikaga family, which had lasted two hundred and thirty-eight years, came to an end. By the aid of his generals Hideyoshi and Ieyasu, he brought large portions of the empire under his sway, but never obtained the title of Shōgun, which custom had limited to members of the Minamoto family, whereas Nobunaga was of Taira descent. Though a great soldier, Nobunaga lacked the administrative ability to follow up and consolidate the advantages gained in war. Consequently, when he was assassinated by an offended subordinate named Akechi, his power died with him. Nobunaga was a bitter foe to Buddhism. Among his many acts of violence, was the destruction of the great monastery of Hiei-zan near Kyōto and of the Hongwanji at Ōsaka, on both which occasions frightful scenes of massacre ensued. On the other hand, he encouraged the Christians; but it is not to be supposed that a man of his stamp did so out of any appreciation of their theological tenets.

Oguri Hangwan (15th century) and his faithful wife or mistress, Terute Hime, belong rather to romance than to sober history. Robbers

*This article is taken almost verbally from Griffis's *Mikado's Empire*, Chap. XXIII.

having plotted to drug him with *sake* and murder him during the night, she—at that time one of the courtesans of the village, who had been invited to assist in the revels—informed him of the plot. Vaulting upon the back of a wild horse found in a thicket close by, he escaped to Fujisawa on the Tōkaidō, where his tomb and Terute Hime's are still shown. On another occasion, his enemies decoyed him into a poisonous bath which produced leprosy; but Terute Hime wheeled him in a barrow from Kamakura all the way to the hot springs of Yunomine in Kishū, where a single week's bathing restored him to health and strength.

Ōkyo (1733-1795), properly called Maruyama Ōkyo, was the founder of the Shijō school of painters, whose watchword was fidelity to nature, though, as Anderson points out, their practice was far less radical than their theory, and did not lead them actually to reject the conventions of their predecessors. Ōkyo was specially successful in his representation of birds and fishes.

Ota Nobunaga (see Nobunaga).

Rai San-yō (1780-1832) was an excellent poet in the Chinese style and a great traveller, but above all a historian. His chief work, the *Nihon Gwaishi*, which treats in detail the period from the middle of the twelfth to the beginning of the eighteenth century, was published in 1827, and is still widely read. Its strongly pronounced imperialism has contributed more than anything else to mould the opinions of the governing class during the last fifty years.

Saigō Takamori (1827-1877), a *samurai* of Satsuma, whose youth coincided with the closing years of the Japanese *ancien régime*, conspicuously distinguished himself on the imperialist side. Before the triumph of the latter he was thrice exiled to Ōshima in Luchu, as a political suspect; but after the revolution of 1868, to the success of which he contributed so materially as to earn the title of Commander-in-Chief of the Imperial forces, he became one of the most important personages in the state. His programme, however, was no radical one. When his colleagues in the government showed that their aim was not, as had at first been asserted, a return to the Japan of early historic days, but the complete Europeanisation of the country and the abandonment of national usages and traditions, Saigō broke with them, and retired to the city of Kagoshima in Satsuma, where he founded a military school to which all the ardent youth of Satsuma and Ōsumi soon began to flock. The influence of this school precipitated the inevitable conflict between the old and the new order of ideas. It broke out in 1877, and is known to history as the Satsuma Rebellion. After a struggle of several months, the imperialists triumphed, and Saigō himself fell on the 24th September, as did the whole of the little band of five hundred that had remained faithful to him till the end. Saigō's reputation never suffered in public esteem; and even the Imperial Court now respects his memory, the ban of degradation having been removed in 1890, and the dead Commander-in-Chief reinstated posthumously in all his honours. The visit of the Czarevitch (the present Czar) to Japan in 1891 helped to give credence to a wild notion according to which Saigō had, like Yoshitsune centuries before, escaped to Siberia.

Saigyō Hōshi (died A.D. 1198) was an eccentric monk and famous poet of noble birth.

The San-jū-rok-ka-sen, or Thirty-six Poetical Geniuses, flourished during the 8th, 9th, and 10th centuries. The grouping of their names in a galaxy is attributed to a court noble of the 11th century, named Kintō

Dainagon. Their portraits, which were first painted by Fujiwara-no-Nobuzane about A.D. 1200, frequently adorn the walls of Ryōbu Shintō temples. A complete list of their names will be found in Anderson's interesting *Catalogue of Japanese and Chinese Paintings.*

Sei Shōnagon (circa A.D. 1000), a Court lady celebrated in Japanese literature for her volume of miscellanies, entitled "*Makura no Sōshi.*"

Sen-no-Rikyū (1521-1591) is revered as a legislator of taste, especially in such thoroughly Japanese arts as flower arrangement and the tea ceremonies.* He began his esthetic career at the age of seventeen, and became a great favourite with Hideyoshi, accompanying that general in his campaigns to preside at tea parties in the intervals of battle. As a connoisseur in articles of *virtù*, he amassed a large fortune by dishonest means, passing off new things as old, spurious as genuine. Hideyoshi at last grew tired of him, and matters were brought to a climax when Sen-no-Rikyū refused to give up to this all-powerful patron his lovely daughter who was already betrothed to another. Orders were sent to him to commit *harakiri*, which he did in his tea-room after making tea, arranging a bouquet, and composing a Buddhist stanza.

Sesshū (1421-1507) was the greatest Japanese artist of the Chinese school of painting. Anderson says of him:

"It is difficult for a European to estimate Sesshū at his true value... Notwithstanding the boast of the artist that the scenery of China was his only teacher, and the credit bestowed upon him by his admirers of having invented a new style, he has in no respect departed from the artificial rules accepted by his fellow painters. He was, however, an original and powerful artist, and his renderings of Chinese scenery bear evidences of local study that we look for in vain in the works of his successors. The grand simplicity of his landscape compositions, their extraordinary breadth of design, the illusive suggestions of atmosphere and distance, and the all-pervading sense of poetry, demonstrate a genius that could rise above all defects of theory in the principles of his art."

Shinran Shōnin (1173-1262) was the founder of the powerful Ikkō sect of Buddhists, also called Shinshū or Monto, whose splendid temples, known by the name of *Hongwanji* or *Monzeki*, are among the finest specimens of Japanese architecture. *Hongwanji* means "the Monastery of the Real Vow," in allusion to the vow made by Amida that he would not accept Buddhahood unless salvation were made attainable by all who should sincerely desire to be born into his kingdom, and signify that desire by invoking his name ten times. It is upon a passage in a Buddhist scripture where this vow is recorded that the peculiar doctrine of the sect is based, its central idea being that man is to be saved by faith in the merciful power of Amida, and not by works or by vain repetition of prayers. For this reason, and also because its priests are permitted to marry, this sect has sometimes been called the Protestantism of Japan. In the year 1602 political reasons caused a split in the sect, which since that time has been divided into a Western and an Eastern branch,—*Nishi Hongwanji* and *Higashi Hongwanji*,—each branch owning a temple in every considerable city. Shinran Shōnin was descended from the Imperial family. The abbots of the sects therefore bear the title of *Monzeki*, or Imperial Offspring, while the walls enclosing its temples are allowed the *suji-kabe* or *suji-bei*,—striped plaster ornamentation otherwise reserved for buildings inhabited by Imperial princes. During the present reign, Shinran Shōnin has been honoured by the bestowal of the

* See *Things Japanese.*

posthumous title of *Kenshin Daishi*, that is, "the Great Teacher who Sees the Truth."

Shōdō Shōnin. See under Nikkō, Route 17.

Shōtoku Taishi (572-621), the Constantine of Japanese Buddhism, was son of the Emperor Yōmei and Regent under the Empress Suiko, but never himself actually ascended the throne. He founded a large number of monasteries, framed a code of laws, and is said to have introduced the use of the calendar into Japan. He is also the reputed author of numerous paintings and sculptures, which Anderson, however, inclines to consider apocryphal. A favourite art-motive is the victory of Shōtoku Taishi over Mononobe-no-Moriya, who championed the old native Shintō religion as against the Buddhist innovators. He even went so far, on the Emperor Yōmei's death, as to set up a candidate for the Imperial crown, of whom Shōtoku Taishi, and his minister Soga-no-Umako disapproved. An appeal to arms having been made, the Shintoists were beaten and Mononobe-no-Moriya was killed.

Shūbun (15th century), one of the greatest Japanese painters of the Chinese school.

Sōami (second half of the 15th century), a celebrated dilettante and favourite of the Shōgun Yoshimasa. Many of the noted landscape gardens of Kyōto were designed by him.

Soga Kyōdai, that is, the Soga Brethren Jūrō and Gorō, have remained national heroes on account of the pious vendetta which they executed in the hunting-camp of the Shōgun Yoritomo at the base of Fuji, in the year 1193, on Kudō Suketsune, the murderer of their father. Jūrō perished in the attempt, while Gorō was captured, brought before Yoritomo, and condemned to have his head hacked off with a blunt sword. Together with their names has been preserved that of Tora Gozen, a courtesan of the town of Ōiso on the Tōkaidō, who was the younger brother's mistress, and who, no less faithful than fair, aided him in his revenge and became a nun after his death.

Sosen (1747-1821), an artist of the Shijō school, famed for his paintings of monkeys.

Takauji (1305-1356), founder of the Ashikaga dynasty of Shōguns (see *Go-Daigo Tennō*, p. 72).

Takeda Shingen (1521-1573) was one of the fiercest feudal chieftains of the lawless times that preceded the establishment of the Tokugawa dynasty of Shōguns. The eldest son of his father, lord of Kōshū, it was his fate to be unjustly passed over by that father in favour of his second brother; and he was obliged to feign stupidity as a boy, in order to live in safety. When, however, both youths had reached man's estate, Takeda Shingen's superiority in skill and courage gained all the warriors over to his side, and he succeeded his father without demur. His whole time was spent in waging war against the barons of the neighbouring provinces of Central and Eastern Japan, especially against Uesugi Kenshin, lord of Echigo. Their most famous battle was that of Kawanaka-jima. In middle life he became converted to the doctrines of the Tendai sect of Buddhism, built a temple to the god Bishamon, did public penance, abjured the eating of fish and all female companionship, and went so far as to have himself decorated with the title of archbishop,—for what ecclesiastical authorities were going to refuse anything to a zealot who disposed of so many soldiers? He did not, however, renounce his grand passion, war, but kept on fighting till the end, his latter years being much disturbed by the consciousness of the growing power of Ieyasu, and being divided between quarrels and reconciliations with that great captain.

When mortally wounded, he left orders with his successor to hold no funeral service in his honour, but to keep his death a profound secret for three years and then to sink his body privately in Lake Suwa, enclosed in a stone coffin, This was in order to prevent his numerous foes from taking heart at the news of his decease. His last will and testament was only partially obeyed; for though his death was kept tecret as long as possible, the body was not sunk in the lake, but buried at the temple of Eirinji at Matsuzato, a few miles from Kōfu. The place still exists, the temple garden being a tasteful specimen of rockery on a large scale. Brave but superstition, Takeda Shingen was also an adept at governing men. His people loved and respected him, as was shown by the fact that none ever rebelled against him, even in that turbulent age when every man's hand was against every man.

Take-no-uchi no Sukune, the Methuselah of Japan, is said to have lived two hundred and fifty-five years (according to others, three hundred and sixty years), and to have served six successive Mikado's. His birth is supposed to have taken place about 200 B. C.

Tamura-maro (died A. D. 811), the bravest and most successful generalissimo (*Shōgun*) of his time. He sudded the Ainos, who then inhabited the northern portion of the Main Island almost as far south as Sendai.

Toba Sōjō, an abbot of the 13th century, is remembered as the originator of a quaint, coars style of picture called after him *Toba-e*.

Tori Busshi (early in the 7th century), so called from the resemblance of his face to that of a bird, was the first great Japanese sculptor, He was of Chinese descent, and carved Buddhist images. Some of his works still survive at the temple of Hōryūji near Nara.

Torii Kiyonobu (flourished 1710-1730) was the founder of the theatrical school of popular illustration. Numerous successors carried on his school under the same surname of Torii.

Toyokuni (1772-1828) was a great artist in colour-printing. Many of the broadsides bearing his name are, however, from the brush of certain of his pupils.

Tsurayuki (884-946), Court noble who was one of Japan's greatest classic poets. He was also her first prose writer, the works by which he is best known being the "*Tosa Niki*," a charmingly simple and life-like account of his voyage home to Kyōto by junk from Tosa, where he had been governor, and the extremely elegant Preface to the "*Kokinshū*," or "Odes Ancient and Modern," of which he was one of the editors.

Uesugi Kenshin (1530-1578) was one of the most representative men of his turbulent and superstitious century. As cadet of an ancient and powerful family, he had been entered as an acolyte in a Buddhist temple, but emerged from retirement to seize the paternal inheritance from the feeble grasp of an elder brother. To the family domain of Echigo, he added Etchū, Noto, and Sado, together with portions of several other provinces, rivalling not only Takeda Shingen, the famous lord of Kōshū, but the great Nobunaga himself. He was as noted for high principle as for prowess in war, and, regarding himself as a priest to the end, never married and so left no successor. He is represented in art holding in his hand a bamboo stick with which he was wont to direct his men in the field, instead of with the war-fan the usual.

Unkei, a famous mediæval sculptor of Buddhist images.

Urashima Tarō, the Japanese Rip Van Winkle, is said by the national historians to have left Japan in A. D. 477, and to have returned in 825. His legend takes a hundred forms. The following is not only

the simplest, but the most ancient, being translated as literally as possible from a ballad contained in the *Man-yō-shū*, an anthology which dates from A.D. 760. The poem itself is probably far older :—

THE FISHER-BOY URASHIMA.

'Tis Spring, and the mist comes stealing
O'er Suminoye's shore,
And I stand by the sea-side musing
On the days that are no more.

I muse on the old-world story,
As the boats glide to and fro,
Of the fisher-boy Urashima,
Who a-fishing loved to go,—

How he came not back to the village
Though sev'n suns had risen and set,
But rowed on past the bound of ocean,
And the Sea-God's daughter met ;

How the pledged their faith to each other,
And came to the Evergreen Land,
And entered the Sea-God's palace
So lovingly hand in hand,

To dwell for aye in that country,
The Ocean-maiden and he,—
The country where youth and beauty
Abide eternally.

But the foolish boy said, 'To-morrow
I'll come back with thee to dwell ;
But I have a word to my father,
A word to my mother to tell.'

The maiden answered, 'A casket
I give into thine hand ;
And if that thou hopest truly
To come back to the Evergreen Land,

'Then open it not, I charge thee ;
Open it not, I beseech !'—
So the boy rowed home o'er the billows
To Suminoye's beach.

But where is his native hamlet ?
Strange hamlets line the stand.
Where is his mother's cottage"
Strange cots rise on either hand.

'What ! in three short years since I left it'
He cries in his wonder sore,
'Has the home of my childhood vanished ?
Is the bamboo fence no more ?

'Perchance if I open the casket
Which the maiden gave to me,
My home and the dear old village
Will come back as they used to be.'

And he lifts the lid, and there rises
A fleecy, silvery cloud,
That floats off to the Evergreen Country—
And the fisher-boy cries aloud,

He waves the sleeve of his tunic,
He rolls over on the ground,
He dances with fury and horror,
Running wildly round and round.

But a sudden chill comes o'er him
That bleaches his raven hair,
And furrows with hoary wrinkles
The form erst so young and fair.

His breath grows fainter and fainter,
Till at last he sinks dead on the shore;
And I gaze on the spot where his cottage
Once stood, but now stands no more.

Yamato-take no Mikoto, one of the eighty children of the Emperor Keikō, was a great hero of the prehistoric age. While yet a stripling, he was sent by his father to destroy the rebels of Western Japan. In order to accomplish this end, he borrowed the gown of his aunt who was high-priestess of Ise, and, thus disguised, made the rebel chieftains fall in love with him while carousing in the cave where they dwelt. Then suddenly drawing a sword from his bosom, he smote them to death. He next subdued the province of Izumo, and finally conquered Eastern Japan, which was at that time a barbarous waste. After many adventures both warlike and amorous, he died on the homeward march to Yamato, where the Emperor his father held Court, and his tumulus is shown at Noboro in the province of Ise.

Yoritomo (1147-1199) was the founder of the Shogunate,—the first Japanese Mayor of the Palace, if one may so phrase it. A scion of the great house of Minamoto, as shrewd and ambitious as he was unscrupulous and inhuman, he was left an orphan at an early age, and barely escaped death as a lad at the hands of Kiyomori, the then all-powerful minister, who belonged to the rival house of Taira. Kiyomori's exactions having roused the indignation of the whole empire, Yoritomo saw that the moment had come to essay the restoration of his own fortunes. All the malcontents eagerly flocked to his standard; and first in Eastern Japan, then at Kyōto, and lastly at the great sea-fight of Dan-no-ura near Shimonoseki at the S.W. end of the Inland Sea, Yoritomo defeated the Taira and utterly exterminated them, putting even women and children to the sword. Yoritomo established his capital at Kamakura, which soon grew into a great city, thoroughly reorganised the administration by the appointment of military governors chosen from among his own people, to act conjointly with the civil governors who received their nominations from the Mikado, by the levy of taxes for military purposes payable into his own treasury, and by other far-sighted innovations made in the

interests of a military feudalism. At last in 1192, he obtained—in other words forced—from the Court of Kyōto the title of *Sei-i Tai Shōgun*, that is "Barbarian-subduing Generalissimo," which soon came to denote the military or actual ruler of the country, as distinguished from its theoretical head, the heaven-descended Mikado. Yoritomo, whose life had been spent fighting, died peacefully in his bed. Among the many on whom he trampled to satisfy the dictates of personal ambition, was his own brother Yoshitsune, a far nobler character. Though Yoritomo's system of government remained in vigour for well-nigh seven centuries, the sceptre dropped from his own family in the generation following his death, his sons Yoriie and Sanetomo being weaklings who both perished by assassination at an early age.

Yoshimasa (1436-1490), eighth Shōgun of the Ashikaga dynasty, was a munificent patron of the arts.

Yoshitsune (b. 1159), also called Ushi-waka, was younger half-brother to the first Shōgun Yoritomo, being the son of Yoshitomo by a beautiful concubine named Tokiwa Gozen. By yielding to the wicked desires of the tyrant Kiyomori, Tokiwa obtained pardon for her son on condition that he shaved his head and became a monk. Accordingly he was placed in the Buddhist monastery of Kurama-yama near Kyōto. But theological exercises were so little to his taste that he ran away to Northern Japan in company with a friendly merchant, and at once distinguished himself by the valour with which he repelled the assaults of the brigands, slaying several with his own hand, though then himself but sixteen years of age. When Yoritomo rose in arms against the Taira family, Yoshitsune naturally joined him, and became his greatest general. Indeed, the real guerdon belonged rightfully to the younger rather than to the elder brother. Yoritomo, far from feeling any gratitude, began to burn with jealousy and to detest Yoshitsune as a possible rival. He even went so far as to compass his death. But Yoshitsune escaped again to Northern Japan, where, according to one account, he was discovered by spies, and killed after a desperate fight on the banks of the Koromo-gawa, his head being sent to Yoritomo at Kamakura, preserved in *sake*. Others say that he committed *harakiri* when he saw that all was lost, having previously killed his own wife and children. A more fanciful account is that he escaped to Yezo, and then re-appeared on the mainland of Asia as Genghis Khan. This fable probably originated in an accidental similarity between the Chinese characters used to write the names of these two famous men; but it is a remarkable fact that to this day Yoshitsune remains an object of worship among the Ainos of Yezo. To the Japanese his name is a synonym for single-minded bravery and devotion. The traveller will often hear mentioned in connection with the name of Yoshitsune those of Benkei, his faithful retainer, and Yasuhira, the traitor suborned by Yoritomo to slay him.

27.—Population of the Chief Cities.

Akashi	21,000	Fukuoka	66,000
Akita	29,000	Fukushima	21,000
Aomori	28,000	Fushimi	22,000
Ashikaga	21,000	Gifu	31,000
Atsuta	25,000	Hachiōji	23,000
Chiba	26,000	Hakodate	78,000
Fukui	44,000	Himeji	35,000

Hirosaki	35,000	Ōsaka	821,000
Hiroshima	122,000	Otaru	57,000
Kagoshima	53,000	Ōtsu	34,000
Kanazawa	84,000	Saga	33,000
Kiryū	24,000	Sakai	50,000
Kōbe	216,000	Sakata	22,000
Kōchi	37,000	Sapporo	37,000
Kōfu	38,000	Sendai	83,000
Kokura	27,000	Shimonoseki	43,000
Kumamoto	61,000	Shizuoka	42,000
Kure	22,000	Shuri	25,000
Kurume	29,000	Takamatsu	34,000
Kuwana	20,000	Takaoka	31,000
Kyōto	353,000	Takasaki	31,000
Maebashi	34,000	Tochigi	22,000
Marugame	25,000	Tokushima	62,000
Matsue	35,000	Tōkyō	1,440,000
Matsumoto	31,000	Toyama	60,000
Matsuyama	37,000	Toyohashi	22,000
Mito	34,000	Tsu	33,000
Moji	25,000	Tsuru-ga-oka	20,000
Morioka	33,000	Ueda	24,000
Nafa	35,000	Utsunomiya	32,000
Nagano	31,000	Wakamatsu	29,000
Nagasaki	107,000	Wakayama	64,000
Nagoya	244,000	Yamada	28,000
Nara	31,000	Yamagata	35,000
Niigata	53,000	Yokkaichi	25,000
Okayama	58,000	Yokohama	194,000
Onomichi	22,000	Yokosuka	25,000

28.—Outline Tours.

1.—*One Month's Tour from Yokohama:—*

Tōkyō	3 days
Kamakura and Enoshima	1 ,,
Miyanoshita (visit Hakone)	3 ,,
From Miyanoshita to Nagoya by Tōkaidō Railway	1 ,,
Nagoya	½
From Nagoya to Kyōto	1 ,,
Kyōto	4 ,,
Lake Biwa and back to Kyōto	1 ,,
From Kyōto to Nara and Kōbe	1 ,,
From Kōbe to Yokohama by steamer (by rail ½ day less)	1½ ,,
From Yokohama to Nikkō by rail	1 ,,
Nikkō and Chūzenji	3 ,,
From Nikkō to Ikao viâ Ashio and the Watarase-gawa	2 ,,
Ikao (visit Haruna)	2 ,,
From Ikao to Kusatsu	1 ,,
Kusatsu	1 ,,
From Kusatsu to Karuizawa	1 ,,
From Karuizawa viâ Myōgi-san to Tōkyō	1½ ,,

Spare day	1½ day
Total...	31 ,,

With this tour may be combined the ascent of Fuji from Yokohama (Route 9). Those who object to purely Japanese accommodation should omit the journey from Nikkō to Ikao viâ Ashio, taking train instead, and also the visit to Kusatsu.

2.—*One Month's Tour from Kōbe:—*

Kōbe	1 day
Ōsaka, Nara, Kyōto, and Lake Biwa	5 ,,
Train from Kyōto to Gifu; along the Nakasendō to Asama-yama and Karuizawa	6 ,,
From Karuizawa to Ikao	1 ,,
Ikao	1 ,,
From Ikao to Nikkō viâ the Watarase-gawa	2 ,,
Nikkō and Chūzenji	4 ,,
By rail to Tōkyō	½ ,,
Tōkyō	3 ,,
Yokohama, Kamakura, and Miyanoshita	4½ ,,
By Tōkaidō Railway to Nagoya	1 ,,
Rail to Kōbe	1 ,,
Spare day...	1 ,,
Total	31 ,,

If coming up the Tōkaidō instead of the Nakasendō, the journey may be broken either at Nagoya or else at Shizuoka, from which latter place by jinrikisha viâ Kunō-zan to Okitsu, and on by rail to Kōzu.

3.—*One Month's Tour from Nagasaki:—*

Nagasaki and Onsen (Unzen)	4 days
From Nagasaki to Kōbe by steamer*	2 ,,
Nara, Kyōto, and Lake Biwa...	5 ,,
From Kyōto to Nagoya by Tōkaidō Railway	1 ,,
From Nagoya to Miyanoshita	1 ,,
Miyanoshita	3 ,,
From Miyanoshita to Kamakura and Yokohama	1 ,,
Yokohama	2 ,,
Tōkyō	2 ,,
From Tōkyō to Nikkō and back	4 ,,
Steamer from Yokohama to Nagasaki...	4 ,,
Spare days...	2 ,,
Total...	31 ,,

4. It frequently happens that travellers from America, *en route* to Europe viâ India, have only a fortnight to devote to Japan between the steamer that drops them at Yokohama and the next one that picks them up at Kōbe. To such the following outline is suggested; it entails no sleeping at native inns:—

* Or else rail to Moji, steamer to terminus of Sanyō line, and rail to Kōbe, stopping one night at Hiroshima after visiting Miyajima.

Yokohama (shopping, travelling arrangements)	2 days
Tōkyō (sights and the theatre)	2 „
Tōkyō to Nikkō and back to Yokohama	3 „
By Tōkaidō Railway to Miyanoshita, visiting Kamakura and Enoshima *en route*	1 „
Miyanoshita	1 „
By rail to Kyōto	1 „
Kyōto, Nara, and Kōbe	4 „
Total...	14 „

All the above tours are practicable for ladies. Shorter tours can easily be arranged by omitting certain portions of them.

5. Yokohama to Miyanoshita, Hakone, and Atami. Three or four days. (Route 6 and 7.)

6. From Yokohama to Gotemba, and round Fuji viâ the Lakes to Shōji. Thence to Yoka-ichiba, and down the rapids of the Fujikawa (visiting Minobu) to Iwabuchi on the Tōkaidō Railway. Or from Shōji to Kōfu, Kajika-zawa, and thence down the rapids. One week. (Routes 10 and 27.)

7. From Yokohama to Nikko, the copper mines of Ashio, down the valley of the Watarase-gawa to Ōmama, and back to Yokohama by rail. Five days. One day extra for Kōshin-zan. (Routes 17 and 19.)

8. From Yokohama to Nikkō, Chūzenji, and Yumoto; thence over the Konsei-tōge to Shibukawa for Ikao, and back to Yokohama by rail. One week. (Routes 17, 18, and 14.)

9. From Yokohama to Ikao. 1st day; Ikao to Kusatsu. 2nd day; Kusatsu to Shibu, 3rd day; Shibu to Toyono and Nagano, 4th day; from Nagano to Myōgi-san viâ Karuisawa. 5th day; rail from Matsuida to Yokohama in 5½ hrs., 6th day. One day extra for ascent of Asama-yama from Karuizawa. (Routes 14, 12, and 13.)

10. From Yokohama to Nagano by rail, back to Ōya to rejoin the Nakasendō, thence along the Nakasendō to Gifu, and by rail to Kyōto. Eight or nine days. (Routes 26 and 24.)

11. From Yokohama to Shimo-no-Suwa viâ Kōfu and the Koshū Kaidō, or by the Nakasendō as in No. 10; and down the rapids of the Tenryū-gawa to the Tōkaidō Railway. Five or six days. (Routes 27, 24, and 30.)

12. The shrines of Ise. Four days from Yokohama, or three days from Kōbe. (Routes 23 and 32.)

13. From Kyōto through Yamato to Kōya-san, and back by Wakayama. Four days. (Routes 35–37.)

14. From Kyōto viâ Lake Biwa to Ama-no-Hashidate, and back viâ the silver mines of Ikuno to the Sanyō Railway at Himeji. One week. (Route 41.)

15. Rough mountain tour through Hida and Etchū from Matsumoto to Hirayu and Takayama; thence down the valley of the Hidagawa to Gifu on the Tōkaidō Railway. Eight or ten days. (Route 31.)

16. Tour of the Inland Sea and Shikoku. Time uncertain. (Routes 43, 47–51.)

17. Island of Shikoku:—landing at Mitsu-ga-hama for Matsuyama and Dōgo; across country to Kochi; across country to Hakuchi, whence either E. down rapids of Yoshino-gawa to Tokushima, or N. to shrines of Kompira; Tadotsu, Takamatsu, Kōbe. Ten days. (Routes 47–49, 51).

18. From Nagasaki to the solfataras of Onsen (Unzen) and back. Three days. (Route 53.)

19. From Nagasaki to Kumamoto and across Kyūshū viâ Aso-san and Takeda to Beppu. Thence to Nakatsu and Moji, visiting the Yabakei Valley. Ten or twelve days. (Routes 54 and 58.)

20. By steamer from Nagasaki to Kagoshima (or else Route 63 reversed). Back to Nagasaki viâ Kirishima-yama and the rapids of the Kumagawa. Eight or ten days. (Routes 61 and 62.)

21. From Tōkyō by rail to Sendai, by boat to Matsushima, and back. Three days. Two extra days to visit Bandai-san. (Routes 65, 70, and 66.)

22. By steamer from Yokohama to Hakodate and Otaru; rail to Sapporo and Muroran; steamer to Hakodate and Aomori; back to Yokohama by rail, visiting Matsushima, Bandai-san, and Nikkō *en route*. A fortnight. (Routes 79, 81, 65, 70, 66, and 17.)

23. Island of Yezo :—by steamer from Hakodate to Muroran; rail to Nobori-betsu for hot springs, and to Sapporo, visiting Yubari on the way. From Sapporo to Hakodate as in No. 22 (reversed), or by coast and inland roads viâ Suttsu, Setanai, and Esashi. Nine or ten days. Three or four extra days to visit Piratori. (Routes 79–81.)

GLOSSARY OF JAPANESE WORDS.

Ai (see *ayu*).

Ai-dono, a secondary deity to whom, in addition to the principal object of worship, a Shintō temple is dedicated.

Ama-inu and *Koma-inu*, one open-mouthed, the other with mouth closed; but opinions differ as to which is which (comp. p. 40).

Asemi, a flowering shrub,—the *Andromeda japonica*.

Ayu (often pronounced *ai*), a species of trout,—the *Salmo altivalis*.

Bampei, a screen opposite a temple gate.

Basha, a carriage.

Bashi (for *hashi* in compounds), a bridge.

Bosatsu, a Buddhist saint (see p. 46).

Bugaku, an ancient pantomimic dance: *bugaku-dai*, a stage for the performance of this dance.

Buyu, a species of sand-fly, whose sting is very painful.

Cha, tea: *cha-dai*, tea-money (see p. 6); *cha-no-yu*, "tea ceremonies" (see "Things Japanese"); *cha-ya*, a tea-house (see p. 7).

Chō, a measure of distance (see p. 5); a street.

Dai, big, great.

Daibutsu, a colossal image of a Buddha.

Daimon, the great outer gate of the grounds of a Buddhist temple.

Daishi, a great Buddhist abbot or saint.

Darani, a mystic Buddhist formula or incantation.

Dō, a hall, a temple.

Dōri (for *tōri* in compounds), a street.

Ema, an ex-voto picture: *ema-dō*, a temple building hung with such pictures.

Eta, a pariah.

Fusuma, sliding-screens covered with paper.

Gawa (for *kawa* in compounds), a river, a stream.

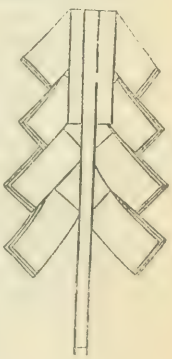
Gejin, the outer chamber or nave of a Buddhist temple.

Gin-zan, a silver mine.

Go, an honorific prefix.

Gō, a measure of capacity (see p. 6), and of distance (see Route 9, Sect. 1.).

Gohei, the emblems in a Shintō temple of the ancient offerings of cloth; they are now usually strips of white paper, very rarely of metal.



(GOHEI)

Go-honsha, a Shintō shrine on the summit of a mountain.

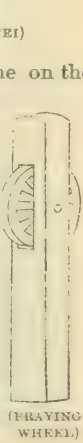
Goma, a Buddhist rite in which a fire of cedar-wood is burnt, and prayers are offered: *goma-dō*, a shrine for the performance of this rite.

Gongen, an avatar (see p. 48).

Gorei-ya, a mausoleum (of a Shōgun).

Goshō-guruma, a praying-wheel (see Rte. 4, under *Asakusa Kwannon*).

Gunchō, the chief official of a rural district.



(PRAYING WHEEL)

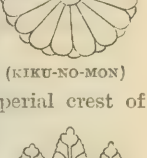
Gyōgi-yaki, a kind of ancient earthenware (see p. 72).
Haiden, an oratory (see p. 39).
Hakkei, eight views (see Rte. 40, Sect. 1).
Hakubutsu-kwan, a museum.
Hashi, a bridge.
Hatamoto, a vassal of the Shōgun having a fief assessed at less than 10,000 *koku*.
Hatoba, a landing-place.
Heiden, a building in which *gohei* are set up.
Higashi, east.
Hinoki, a conifer,—the *Chamaecyparis obtusa*.
Hōjō, the apartments of the high-priest of a Buddhist temple.
Hōke-kyō, the name of a Buddhist scripture (Sanskrit, *Saddharma Pundarika Sûtra*).
Hoko, a kind of mythological car drawn through the streets in religious processions.
Hombō, the chief building of a monastery, and residence of the abbot.
Honden, see *Honsha*.
Hondō, the principal building of a Buddhist monastery.
Hongwanji, a temple of the Buddhist Monto sect.
Honsha, the main shrine of a Shintō temple.
Hōshu-no-tama, a Buddhist emblem of uncertain significance, perhaps best identified with the *ugo-i-rin* mentioned on p. 52.

(HŌSHU-NO-TAMA)

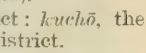
Honzon, the principal deity or image of a Buddhist temple.
Hōzō, the treasure-house of a temple.
Ichō, the name of a tree whose leaves turn gold in autumn,—the *Salisburia adiantifolia*, also called *Ginkgo biloba*.
Ihai, a funeral tablet.
Ita-gaki, see p. 39.
Iwa-goya, a cave used for sleeping in; *iwa-ya*, a cavern.
Ji (in temple names), see p. 43.
Jigoku, lit. hell, hence a solfatara.
Jikidō, see p. 43.
Jinja, a Shintō temple.
Kaeru-mata (lit. frog's thighs), pieces of timber shaped like the section of an inverted cup, supporting a horizontal beam.
Kago, a kind of small palanquin (see p. 10).
Kagura, a Shintō religious dance (comp. p. 45).
Kaidō, a highway.
Kakemono, a hanging scroll—generally painted.
Kami, above, upper.
Kami, a Shintō god or goddess.
Kara, China: *Kara-mon*, a gate in the Chinese style; *Kara-shishi*, stone lions used to adorn temple grounds.
Kawa, a river, a stream.
Kawara, a stony river-bed.
Keyaki, a tree whose very hard wood is much prized,—the *Zelkowa keaki*.

(KIKU-NO-MON)

Kiku-no-mon, the Imperial crest of the chrysanthemum.
Kiri-no-mon, the Imperial crest of the leaf and flower of the *Paullownia imperialis*.


(KIRI-NO-MON)

Kita, north.
Ko, a child; (in compounds) small.
Kōenchi, a public garden.
Koku, the standard measure of capacity (see p. 6). Incomes were formerly estimated in *koku* of rice.
Koma-inu (see *ama-inu*).
Ku, an urban district: *kuchō*, the chief official of a district.
Kuda-tama, a small hollow tube formerly used as an ornament (see Rte. 4, under *Ueno Museum*).



Kuro-shio, (lit. black brine), the Japanese Gulf Stream.

Kuruma, a jinrikisha.

Kwaisha, a company, a society.

Kwan, an important building,—used chiefly in names of hotels, public halls, etc.

Kwankōba, an industrial bazaar.

Kyōdō, a library of Buddhist sutras.

Kyūdō, an old road.

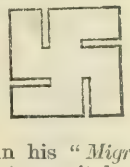
Machi, a street, a town.

Maga-tama, an ancient form of ornament (see Rte. 4. under *Ueno Museum*).

Makimono, a scroll (see p. 13).

Mandara, a Buddhist picture—generally on a large scale and depiciting one half of the mythological universe.

Manji (Sanskrit, *svastika*), a mystic diagram, explained by some as the symbol of luck, by others as the symbol of Buddhist esoterics. Count d'Alviella, in his "*Migration des Symboles*," traces it back to the Greek *gammadion* in Troas anterior to the 13th century B.C., showing how it passed westward to Iceland, eastward to Thibet and Japan, producing the key-pattern and other well-known decorative types.



Masu, a salmon-trout (*Salmo japonicus*). See p. 14.

Matsuri, a religious festival.

Meibutsu, the specialty for which a place is noted.

Mikoshi, a sacred palanquin.

Mikoto, a title applied to Shintō [deities.

Minami, south.

Minato, a harbour.

Mine, a mountain peak.

Mitsu-aoi, three leaves of the *kamo-aoi* or asarum,—the crest of the great Tokugawa family.

Mitsu-domoe, a figure like that here represented. Its origin and symbolic import are alike matters of debate. Besides the treble form here given, there also exist a double form (*futatsu-domoe*) and a single one (*tomoe*).

Miya, a Shintō temple, an Imperial prince or princess.

Mokusei, the *Olea fragrans*,—a tree having small, deliciously scented flowers of a reddish yellow colour.

Mura, a village.

Murodo, a hut for pilgrims on a mountain side.

Myōjin, a Shintō deity.

Nada, a stretch of sea.

Naijin, the inner part or chancel of a Buddhist temple.

Naka, middle.

Namu Amida Butsu, an invocation of the god Amida, used chiefly by the Monto sect.

Nembutsu, a prayer to Buddha.

Nippon, Japan.

Nishi, west.

Nō, a species of lyric drama.

Norimono, a palanquin.

Numa, a marsh, a tarn.

Nyorai, a Buddha (see p. 53).

O, an honorifix prefix.

Ō (in compounds), big.

Oku, the innermost recess, behind: *oku-no-in*, see p. 43.

Onsen, a hot spring.

Rākan, a class of Buddhist saints (see p. 53).

Ramma, ventilating panels near the ceiling of a room—often beautifully carved.

Ri, a Japanese league (see p. 5).

Rimbō, the wheel of the law, used chiefly as an ornament in temples dedicated to Fudō.

(RIMBŌ)

Rinzō, a revolving library (see p. 47).

Ryōbu Shintō, see p. 40.

Saka, an ascent, a hill.

Sakaki, the *Cleyera japonica*,—the sacred tree of the Shintoists.

Saki, a promontory.

Sammon, a large two-storied gate leading to a Buddhist temple.

San (in compounds), a mountain, sometimes a temple.

Sarugaku, a classical semi-religious dance.

Sen, a Japanese cent, worth half of an American cent, one farthing.

Shichi-dō-garan, a complete set of Buddhist temple buildings.

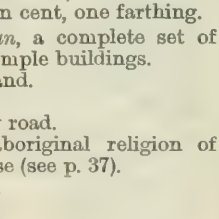
Shima, an island.

Shimo, lower.

Shindō, a new road.

Shintō, the aboriginal religion of the Japanese (see p. 37).

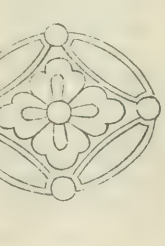
Shippō-no-mon — (lit. "enamel crest"), the name of a Japanese crest.



Sotetsu, the *Cycas revoluta*,—a tree resembling the sago-palm.

Sotoba, see pp. 43–4.

Suji-bei, or *Suji-kabe*, a species of striped wall ornamentation (see p. 83).



(SUJI-BEI)

Tai, a kind of sea-bream,—the *Serranus marginalis*.

Take, a peak.

Tamagaki (see p. 39).

Tengu, a long-nosed goblin, often represented with wings, and supposed to inhabit the mountains.

(TENGU)

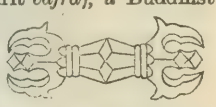
Tennin, a Buddhist angel.

Tennō, an emperor.

Toba-e, a kind of quaint coarse picture (see p. 85).

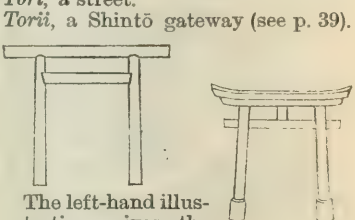
Tōge, a pass over mountains.

Tokko (Sanskrit *vajrâ*), a Buddhist symbol, for whose explanation see p. 52. It has three forms in Japan, of which the simplest resembles one spoke of the "wheel of the law" (see *Rimbō*). The other forms of it are the three-pronged, or *sanko* here figured, and the five-pronged, or *goko*.



Tōri, a street.

Torii, a Shintō gateway (see p. 39).



The left-hand illustration gives the Pure Shintō, that on the right hand the Ryōbu Shintō form of this structure.

Ya (in compounds), a house.

Yama, a mountain, a hill, also a sort of religious car borne in certain processions.

Zan (for *san* in compounds), a mountain, a hill.

Zashiki, a room, an apartment.

FOR MURRAY'S HANDBOOK.

TŌYŌDŌ ENGRAVING OFFICE TŌKYŌ.

SECTION 1.

EASTERN JAPAN.

Routes 1—22.

FOR MURRAY'S HANDBOOK.

TOYODO ENGRAVING OFFICE TOKYO.

A

HANDBOOK FOR TRAVELLERS

IN

JAPAN.

ROUTES.

ROUTE 1.

YOKOHAMA.

Yokohama, the place where most visitors first touch Japanese soil, is the largest of the Treaty Ports and practically the port of Tōkyō. The landing-place (*Hatoba*) and the Custom-house (*Zei-kwan*) are within 5 min. drive of the hotels, and within 20 min. of the Railway Station.

Hotels.—Grand Hotel, No. 20; Oriental Hotel, No. 11; Club Hotel, No. 5-B; all on the Bund, facing the sea; Wright's Hotel, No. 40; Hotel de Genève, No. 26. The Maples Hotel, 85, Bluff.

Restaurants. — (*European food*) Railway Station (upstairs); Nisseirō, in Ōta-machi; (*Japanese food*) Sanomo, in Ōta-machi San-chōme.

Japanese Inns.—Fukui, in Benten-dōri; Takano-ya, in Honchō-dōri.

Banks. — Hongkong and Shanghai Bank, No. 2; Chartered Bank of India, Australia, and China, No. 58; National Bank of China, No. 75. Also Agencies of the Chartered Mercantile Bank, and of the Bank of China and Japan, No. 1.

Consulates. — British, No. 172; American, No. 234; German, No. 81; French, No. 84.

Post and Telegraph Office.—This, together with the *Telephone Exchange*, the *Custom-house*, and the *Prefecture* (*Kenchō*), stands near the British and American Consulates, on the space between the Foreign Settlement and the Japanese town.

Steam Communication. — Japan Mail Steamship Company (*Nippon Yūsen Kwaisha*), close to the Railway Station; Peninsular and Oriental, No. 15; Messageries Maritimes, No. 9; Norddeutscher Lloyd, No. 29; Pacific Mail, Occidental and Oriental, and Tōyō Kisen Kwaisha, No. 4-A; Canadian Pacific, No. 14; Northern Pacific, Dodwell, Carlill and Co., No. 50-B.

Landing and Shipping Agents.—A. Weston, 8 Customs Hatoba; MacArthur & Co., No. 10.

Churches. — Christ Church (Anglican), No. 235, Bluff; Union Church (Protestant), No. 167; Roman Catholic, No. 80.

Clubs.—Yokohama United Club, No. 4-B; Club Germania, No. 235; Masonic Temple.

Photographs of Japanese Scenery and Costumes.—Farsari, near Yatobashi; Tamamura, 2, Benten-dōri; Kimbei, in Honchō-dōri.

Books and Maps relating to Japan.—Kelly and Walsh, No. 60; Maruya, in Benten-dōri.

Foreign Stores for Japanese Works of Art.—Arthur & Bond's Fine Art Gallery, No. 38; Kuhn & Komor, No. 37; Kuhn, No. 57.

Japanese Curio Dealers.—Numashima, in Kitanaka-dōri Itchōme, for carvings and other fine works of art; Samurai Shōkwai, in Honchō Itchōme; Musashi-ya, Bisansha, and Kōnoike, in Honchō-dōri, for jewellery, ivories, silver-ware, etc.; Hattori, in Benten-dōri Itchōme, for Satsuma porcelain. Matsuishi-ya, in Honchō-dōri, porcelain in European shapes; and numerous others, especially in Benten-dōri. Porcelain factory outside the native town at Ōta-mura, known as Makuzu Kōzan (shown to visitors).

Silk Stores.—Ewata, No. 35, Settlement; Tanabe, Shōbei, and Shieno, all in Honchō-dōri; also, for cheaper articles, Yamaguchi, in Ōtamachi; Gotō, in Benten-dōri Ni-chōme.

Embroideries, Silk and Cotton Crapes, Japanese Cottons, etc.—Nozawa-ya, 30, Benten-dōri; Tsuruya, in Ishikawa-machi.

Cloisonné.—Gotō, in Takashima-chō (visitors are shown over the factory); Kawano, in Honchō Ni-chōme.

Japanese Stationery.—Tanikawa-ya, in Minami Naka-dōri Itchōme.

Toys, etc.—Nagai, in Honchō-dōri.

Bamboo and Bead Blinds, Cabinets, etc.—Moriyasu, in Benten-dōri.

Florists.—Bœhmer & Co., 5 and 28, Bluff; Yokohama Nursery Co., 21–35, Nakamura Bluff.

Japanese Theatres, etc.—Minatoza, in Sumiyoshi-chō; Hagoromoza, in Hagoromo-chō. A sort of fair is held at night in Basha-michi-dōri and Isezaki-chō.

Public Garden and Cricket Ground.—At the back of the Settlement, behind the American Consulate; *Bluff Gardens*, No. 230.

Newspapers.—"Japan Daily Advertiser," "Japan Gazette," "Japan Herald," "Japan Mail," daily; "Japan Times," daily (published in Tōkyō); "Box of Curios," "Eastern World," weekly.

History.—Yokohama owes its commercial importance to the foreigners who have settled there. It was an insignificant fishing village when Commodore Perry anchored off it in 1854, and gave American names to several points in the neighbourhood. When it was agreed to open a Treaty Port in this part of Japan, the choice naturally fell, not on Yokohama, but on the thriving town of Kanagawa, on the opposite side of the small bay, now partially filled in. But the Japanese Government, finding Kanagawa inconvenient because of its situation on the Tōkaidō, at a time when collisions between foreigners and the armed retainers of the Daimyōs passing to and from the capital were to be apprehended, gave facilities for leasing ground at Yokohama instead. Thither accordingly the merchants, anxious to open up trade, repaired in 1858. The consuls protested against the change; but the only lasting result of their protest is the retention of the name Kanagawa in certain official documents. The superiority of the Yokohama anchorage doubtless reconciled the foreign community to the inferior position of the place on a mud flat facing north. The greater portion of the Settlement, as it now exists, dates from after the fire of 1866; and the Bluff, on which most of the well-to-do residents have their dwellings was first leased for building purposes in 1867. A large and rapidly growing native town has sprung up outside the Foreign Settlement. Waterworks opened in 1887 supply Yokohama from the Sagami-gawa, 28 miles distant. New harbour-works were completed in 1896.—On the 31st December, 1899, the foreign population of Yokohama, exclusive of Chinese amounted to 2,039, of whom 922 British and 429 American.

It should be explained that although the streets have names, these are comparatively little used, as the numbering of the whole Settlement is continuous, irrespective of street names. A similar remark applies to the Bluff.

Though Yokohama boasts but few sights properly so called, the

curio-hunter will here find himself in his element; and to one newly landed the native town, with its street-stalls and its theatrical and other shows, will afford an interesting spectacle. A visit should be paid to *Noge-yama*, close behind the Railway Station, for the sake of the general view of the town and harbour. Here stand some small, but popular and representative, shrines dedicated to the Shintō god of Akiha, to Dōryō, a Buddhist saint, to Fudō, the great Buddhist god whose chief shrine is at Narita (see Route 5), and to the Sun-Goddess of Ise (see Route 37). This last, which crowns the hill, is generally known as *Daijingū*. Festivals are held at Noge-yama on the 1st, 15th, and 28th of every month. The temple of *Zōtoku-in*, dedicated to Yakushi Nyorai and situated in Moto-machi close to the Grand Hotel, celebrates its festivals on the 8th and 12th of the month.

Yokohama possesses a Race-course and a Public Hall, where English theatrical and other entertainments are given.

Race meetings, often attended by His Majesty the Mikado, are held in spring and autumn. The race-course overlooks Mississippi Bay, which affords a charming objective point for a drive. Indeed, the whole neighbourhood abounds in fine landscapes. Fuji shows out well from the race-course, from the harbour, and from many other points.

ROUTE 2.

EXCURSIONS FROM YOKOHAMA.

1. KAMAKURA AND THE DAIBUTSU. 2. ENOSHIMA. 3. DZUSHI AND HAYAMA. 4. YOKOSUKA, URAGA, AND MISAKI. 5. SUGITA AND TOMIOKA. 6. KANAZAWA. [MINE.] 7. BUKENJI. 8. THE CAVES OF TOTSUKA. 9. ŌYAMA. 10. ŌISO.

1.—Kamakura is reached from Yokohama in 50 min. by the Tōkaidō Railway, changing carriages at Ōfuna Junction. This branch line continues on to Dzushi and Yokosuka, being altogether 21½ miles in length.

Kamakura, once the populous capital of Eastern Japan, has now shrunk into a quiet sea-side village which is a favorite resort of the Yokohama residents. The *Kaihin-in* Hotel (foreign style), situated under a pine-grove near that portion of the shore known as *Yui-ga-hama*, is ½ hr. by jinrikisha from the station. The Japanese *inn*, Mitsuhashi, may also be recommended. Both provide hot and cold salt-water baths.

Kamakura was the seat of government in Eastern Japan from the end of the 12th to the middle of the 15th century. Yoritomo, who established the Shogunate in 1192, chose this place as his capital, and here was laid the foundation of the feudal system of government which prevailed up to the year 1868. The city of Kamakura, in the time of Yoritomo's immediate successors, extended all over the plain and into the recesses of the different *yatsu*, or dells, which branch off from it among the hills. Its population is believed to have exceeded one million in the days of its glory. Kamakura was the scene of innumerable contests between rival military factions, and of many bloody deeds. Here, on the sea-shore, were beheaded the Mongol ambassadors of Kublai Khan (*Jap.* Kop-pitsu-retsu), who had imperiously sent to demand the submission of Japan to his sway. The city was repeatedly sacked and laid in ashes, and seems never to have fully recovered from the disasters of the year 1455. The neighbouring city of Odawara, which next rose into importance as the seat of the powerful Hōjō family, attracted to itself large numbers

of the inhabitants of Kamakura, the ruin of which town was completed by the founding of Yedo in A.D. 1603.

The chief sights of Kamakura are the Temple of Hachiman, the Daibutsu, or colossal bronze Buddha, and the great image of the goddess Kwannon. They all lie within a mile of the hotel.

The *Temple of Hachiman*, the God of War, dating from the end of the 12th century, stands in a commanding position on a hill called Tsuru-ga-oka, and is approached by a stately avenue of pine-trees leading up the whole way from the sea-shore. Though both avenue and temple have suffered from the ravages of time, enough still remains to remind one of the ancient glories of the place. Three stone *torii* lead up to the temple, which stands at the head of a broad flight of stone steps. Notice the magnificent *ichō* tree, nearly 20 ft. in circumference, said to be over a thousand years old.

In A.D. 1218, the young Shōgun Sanetomo, having received an additional title from the Mikado, was about to go in solemn procession to return thanks at the temple of Hachiman. He seems to have had some foreboding of evil; for, before leaving the palace, he composed a stanza which may be thus rendered:

> What time its lord, hence issuing,
> All tenantless this dwelling leaves,
> Be thou still mindful of the spring,
> Dear plum-tree standing by the eaves!

The same morning, while he was being dressed, he pulled out a hair and gave it to his attendant, saying, "Keep this in memory of me." He had been advised to don armour under his robes, but failed to adopt the precaution. The ceremonial was protracted till a late hour. As Sanetomo descended the steps in the dark, a man sprang upon him from behind this tree, cut him down, and carried off his head. Though the assassin, who proved to be the high-priest of the temple and Sanetomo's own nephew, was soon discovered and despatched, the head was never found. So the hair which Sanetomo had given to his faithful retainer was buried in its stead.

Before ascending the flight of steps, the minor shrines to the r. deserve passing notice. The nearer one, painted red and called *Wakamiya*, is dedicated to the Emperor Nintoku, son of Ōjin, the God of War. The further one, renovated in 1890, is called *Shirahata Jinja* and dedicated to Yoritomo. The style and structure are somewhat unusual, black and gold being the only colours employed, and iron being the material of the four main pillars. The interior holds a small wooden image of Yoritomo.

A side path leads up hence to the main temple, which is enclosed in a square colonnade painted red. The temple, which was re-erected in 1828 after having been destroyed by fire seven years previously, is in the Ryōbu Shintō style, with red pillars, beams, and rafters, and is decorated with small painted carvings chiefly of birds and animals. In the colonnade are several religious palanquins (*mikoshi*) used on the occasion of the semi-annual festivals (15th April and 15th September), a wooden image of Sumiyoshi by Unkei, and a few relics of Yoritomo, one of them his *skull when a youth!* Most of the relics once preserved in the temple have been removed to the residence of the Chief Priest (*Hakozaki Oyatsu-kwan*), and are only exhibited at festival time.

Immediately behind the temple of Hachiman is a small hill called *Shirahata-yama*, whence Yoritomo is said to have often admired the prospect.

The **Daibutsu**, or Great Buddha, stands alone among Japanese works of art,

> "a statue solid-set,
> And moulded in colossal calm."

No other gives such an impression of majesty, or so truly symbolises the central idea of Buddhism,—the spiritual peace which comes of perfected knowledge and the subjugation of all passion. But to be fully appreciated, the Daibutsu must be visited many times.

There had been a temple in this place since the 8th century, but the image is of much later date. Its precise history is involved in obscurity. Tradition, however, says that Yoritomo, when taking part in the dedication of the Daibutsu at Nara, conceived the desire of having a similar object of worship at his own capital, but died before he could put the plan into execution. One of the ladies of his Court undertook to collect funds for the purpose, and in the year 1252 the Kamakura Daibutsu was cast by Ono Goroemon. History tells of two such images. The first, a wooden one, was designed by a priest, who collected money far and wide amongst all classes, and in 1238 the head of the image, 80 ft. in circumference, was in its place, while the temple in which it stood was completed in 1241 and dedicated in 1243. This image is said to have represented Amida, and to have been destroyed by a typhoon. The second is spoken of as a gilt bronze image of Shaka, and the casting is believed to have been begun in 1252. The present one represents Amida, and notwithstanding the difference of name, is probably the bronze image referred to above as dating from 1252. It was enclosed in a large building 50 yds. square, whose roof was supported on sixty-three massive wooden pillars. Many of the stone bases on which they rested are still *in situ*. The temple buildings were twice destroyed by tidal waves, in 1369 and 1494, after which they were not rebuilt, and the image has ever since remained exposed to the elements.

The Daibutsu is best seen from about half-way up the approach. Its dimensions are approximately as follows:—

	FT.	IN.
Height	49	7
Circumference	97	2
Length of face	8	5
Width from ear to ear	17	9
Round white boss on forehead	1	3
Length of eye	3	11
„ of eyebrow	4	2
„ of ear	6	6
„ of nose	3	9
Width of mouth	3	2
Height of bump of wisdom.		9
Diameter of bump of wisdom	2	4
Curls (of which there are 830): Height		9
„ Diameter	1	
Length from knee to knee.	35	8
Circumference of thumb	3	

The eyes are of pure gold, and the silver boss weighs 30 lbs. avoirdupois. The image is formed of sheets of bronze cast separately, brazed together, and finished off on the outside with the chisel. The hollow interior of the image contains a small shrine, and a ladder leads up into the head.

The *Temple of Kwannon*, known as *Hase no Kwannon*, stands not far from the Daibutsu on an eminence commanding a beautiful view of the sea-shore towards Misaki, and over the plain of Kamakura. The great image of the Goddess of Mercy, for which this temple is celebrated, stands behind folding-doors which a small fee to the attendant priest will suffice to open; but the figure can only be indistinctly seen by the dim light of a few candles. It is of brown lacquer gilded over, and its height is 30 ft. 5½ in. The admirable bronze seated figure of Dainichi Nyorai on the l. was presented by the Shōgun Ashikaga Yoshimasa (b. 1436, d. 1490).

Close to this temple is a bold cliff called *Inamura-ga-saki*.

In 1333, when the city of Kamakura was attacked by the partisans of the Emperor Go-Daigo, part of the force led by Nitta Yoshisada advanced along the strand from the W. of this hill, but were unable to pass under the cliff owing to *chevaux-de-frise* being placed against it down to the water's edge, while their passage in boats was prevented by a long row of war-junks lying some 500 or 600 yards off the shore. Yoshisada therefore climbed the cliff, and after praying to the Sea-God, flung his sword into the water, whereupon the tide miraculously retreated, leaving a space a mile and a half wide at the foot of the cliff, along which he marched his army into Kamakura.

Lovers of early sculpture and of Japanese historical and antiquarian lore, will find scattered over Kamakura many minor temples and other objects to arrest their attention. Amongst these, the following may be enumerated:—

Ennōji, small and dilapidated, but containing the celebrated image of

Emma-Ō, Regent of Hell (see p. 47), called *Arai-no-Emma*, and carved by Unkei.

Legend says that Unkei, having died, appeared in due course before this redoubtable deity, who thus accosted him: "Thou hast carved many images of me, but never a true one. Now that thou hast seen my face, return to earth and show me as I am." So Unkei, coming to life again, carved this image, which is, therefore, said to be *Unkei Yomiji-gaeri no saku*, that is, "the work of Unkei redivivus."

The image is only shown on application to the custodian. Other large images line the walls, one of Shōzuka-no-Baba (see p. 49), also by Unkei, being specially powerful.

Kenchōji is situated in beautiful but now mostly deserted grounds, amidst magnificent trees, of which the rugged *byakushin* (Juniperus chinensis) is the most prominent species, and a favourite material with the carvers of Buddhist images. The gate is a huge structure. The main temple contains a large image of Jizō, and four hundred small gilt ones of the same divinity carved by Eshin.

A very popular little shrine was erected in 1890 on *Shōjōken*, the hill behind Kenchōji, and attracts such crowds of pilgrims that a special train is run on the 17th day of the month for their benefit. The shrine is dedicated to a goblin called *Hanzōbō*, to whom enormous quantities of small paper flags are offered up. These line both sides of the pathway that leads up the hill for a distance of 5 *chō*. A tea-house near the shrine commands a splendid view of Fuji and the sea. The *Oku-no-in* at the very top overlooks a maze of small hills and valleys in the direction of Yokohama.

The ancient *Temple of Kokuonji* contains images of the Jū-ni-ten, nearly life-size, and very large ones of Yakushi Nyorai, Nikkō Bosatsu, and Gwakkō Bosatsu, all attributed to the chisel of Unkei.

The *Tomb of Yoritomo* is a modest little monument covered with creepers.

The *Kamakura-no-Miya* was erected in 1869 in honour of a son of the Emperor Go-Daigo, called Ōtō-no-Miya, who, having failed in his attempt to overthrow the feudal government, was captured, confined in a cave, and finally assassinated in A.D. 1335. The temple, which is in pure Shintō style, stands directly in front of the cave.

Enkakuji possesses the largest bell in Kamakura. This bell, dating from A.D. 1201, is 6 in. thick, 4 ft. 7 in. in diameter, and about 8 ft. high.

Kōmyōji, *Eishōji*, and *Jū-roku-ido*, or the Sixteen Pools, in which, according to an apocryphal tradition, Kōbō Daishi performed his ablutions, are also noted.

2.—Enoshima.

This most picturesque spot, though called an island, is more properly a peninsula; for only at high tide is it surrounded by the sea. The prettiest way there leads by the road called *Shichi-ri-gahama** skirting the beach from Kamakura, and through the vill. of Katase. The distance from Kamakura is 4 miles.

Half-way is the *Yuki-ai-gawa*, which, though an insignificant streamlet, is worthy of mention on account of the following incident:—

When Nichiren was miraculously delivered from the hands of the executioner at the neighbouring village of Koshigoe, a messenger was at once despatched to Kamakura to ask for further orders, while at the same moment a reprieve was sent from the palace of the Regent Tokiyori. The two messengers happened to meet at this stream, whence the name of *Yuki-ai-gawa*, which means "the River of Meeting." A stone now marks the spot.

Jinrikishas can be taken as far as *Koshigoe*,

The hero Yoshitsune alighted at the small monastery of *Mampukuji* in this

* Literally, the "seven *ri* shore," the *ri* in early times in Eastern Japan having consisted of only 6 *chō* instead of 36.

village, when his brother Yoritomo, jealous of his exploits and popularity, denied him entrance into the city of Kamakura. The priests still show the draft of the letter sent by Yoshitsune, denying the intrigues imputed to him and protesting in vain his loyalty. The handwriting is said to be that of his faithful henchman, Benkei.

whence it is a short walk across the neck of sand joining Enoshima to the mainland.

A more direct way of approaching Enoshima is from Fujisawa station, whence it is 1 *ri* by jinrikisha, or partly by boat down the river, which is joined 6 *chō* from the station. The road branches off r. to Enoshima close to the vill. of *Katase*, at the entrance of which stands the temple of *Ryūkōji*, founded after Nichiren's death by his disciples, and built on the spot where his execution was to have taken place. It possesses a number of fine wood-carvings.

Enoshima, being a popular holiday resort, is full of excellent *inns*. The best are the Iwamoto-in and Ebisu-ya in the vill., and the Kinkirō higher up. There is fair sea-bathing. The shops of Enoshima are full of shells, corals, and marine curiosities generally, many of which are brought from other parts of the coast for sale. The beautiful glass rope sponge (*Hyalonema sieboldi*), called *hosugai* by the Japanese, is said to be gathered from a reef deep below the surface of the sea not far from the island of Ōshima, whose smoking top is visible to the S. on a clear day.

From the earliest ages the island was sacred to Benten, the Buddhist Goddess of Luck.

Before the existence of Enoshima, so says the ancient legend, the site of the present cave was the abode of a dragon, which used to devour the children of the village of Koshigoe. In the 6th century, on the occasion of a violent earthquake, the goddess Benten appeared in the clouds over the spot inhabited by that monster: and the island of Enoshima suddenly rising from the waters, she descended to it, married the dragon, and put an end to his ravages. The natives believe that there exists a subterranean passage connecting the cave with Fuji.

This cult has now been exchanged for that of three Shintō goddesses, to whom several of the temples have been re-dedicated. But the spot considered most sacred of all is the large *Cave* on the far side of the island. It is 124 yds. in depth, the height at the entrance being at least 30 ft., but diminishing gradually towards the interior. The rocks near the cave are frequented by divers, who for a few cents bring up shell-fish from the deep, which, however, they may be suspected of having previously concealed about their persons.

Ten *chō* from Enoshima and 28 *chō* from Fujisawa station, lies the sea-bathing resort of *Kugenuma* (*Inn*, Kōshō-kwan).

3.—Dzushi and Hayama.

Dzushi, on the railway, 2½ miles to the S. E. of Kamakura, is the station for *Horiuchi*, or *Hayama*, as it is now more commonly called, 1½ m. distant, which has lately risen into favour as a sea-side resort, some of the wealthier residents of Tōkyō and Yokohama having built villas there. A good road connects Dzushi and Hayama, which latter place commands a lovely view,—Fuji, which seems to rise straight from the waters of Odawara Bay, forming the central feature of the scene. The *Hikage-no-Chaya* inn at Horiuchi is apt to be noisy. Nearer the station, across a bridge, may be found a quieter house, the *Yōshin-tei*, with better bathing. Half a mile beyond the Hikage-no-Chaya, stretches the pretty wooded promontory of *Moridō Myōjin*; and the walk, for 1½ m. further along the coast to a point called *Chōja-saki*, where there is a good inn and capital bathing, may be recommended. The Crown Prince has a winter residence close by.

4.—Yokosuka, Uraga, and Misaki.

Yokosuka is the terminus of the Ōfuna branch line, and is reached from Yokohama in 1¼ hr. Steamers also ply between Tōkyō, Yokohama, and Yokosuka. The little line of railway passes through characteristically Japanese scenery,—wooded hills rising up abruptly from valleys laid out in rice-fields, with here and there a cottage or a tiny shrine half-hidden in a rustic bower. The train darts in and out of short tunnels under some of these hills, before reaching the sea-shore at Yokosuka.

Yokosuka (*Inn*, Mitomi-ya; *Foreign restt.*, Kaiyō-ken, near the wharf), which but a few years ago was a poor village, has rapidly risen into importance, on account of the Government *Dockyard* established there. Visitors are not admitted, except on presentation of an introduction from the naval authorities. The town is prettily situated on a land-locked bay; but the surrounding wooded heights are being cut away vertically to afford more flat space for the rapidly growing streets. Its chief interest for Englishmen lies in the fact that here lived and died Will Adams, the first Englishman that ever landed on the shores of Japan.

Will Adams, a native of Gillingham in Kent, was chief pilot to a fleet of Dutch ships which reached the southern coast of Japan on the 19th April, A.D. 1600. Brought as a prisoner into the presence of Ieyasu, Adams soon won the favour of that astute ruler, who employed him both as a shipbuilder and as a kind of diplomatic agent when other English and Dutch traders began to arrive. Adams' constantly reiterated desire to behold his native land again and the wife and children whom he had left behind, was to the last frustrated by adverse circumstances. He consoled himself by taking another wife, a Japanese, with whom he lived until his death in 1620 at *Hemi*, a suburb of Yokosuka, where the railway station now stands.

His grave and that of his Japanese wife are situated on the top of a hill, ½ hr. walk from the railway station. The Japanese call the place *Anjin-zuka*, from *anjin* which means "pilot," that having been the appellation by which Adams was commonly known. The tombs are of stone in the ordinary Japanese style. Will Adams' monument is without an inscription, while that of his wife bears the posthumous title which every Buddhist receives from the priests of the parish temple. Not only is the situation of the graves most picturesque, but the eminence on which they stand affords a lovely view of land and sea.

Azuma-yama, a high wooded eminence ½ hr. from Yokosuka by boat, has been cut through in order to afford a short water passage to the *Torpedo Station of Naga-ura*. Another vantage-point just outside the opposite or E. end of Yokosuka, is *Kome-no-yama*, a cliff on which stands a temple of the Nichiren sect, called *Ryūhonji*, possessing some good carvings. The level stretches at the foot of the cliffs have recently been reclaimed from the sea.

The distance from Yokosuka to Uraga is *1 ri 32 chō* (4½ m.) along an excellent road. A little more than half-way lies the hamlet of *Ōtsu*, where there is an inn, good of its kind but apt to be noisy, with a fine beach for bathing.

Uraga (*Inn*, Tokuda-ya, in Higashi-Uraga) is built on both sides of a very narrow fiord-like harbour; and the two divisions thus formed are called respectively *Higashi-Uraga* and *Nishi-Uraga*, i.e., East and West Uraga. They are connected by a bridge and a ferry. Two large dry docks were opened here in 1899.

In former times all junks entering the Bay of Yedo were stopped at Uraga for inspection, and it was here that Commodore Perry anchored on the 8th July, 1853, bearing with him the letter of President Fillmore to the Shōgun, the result

of which was to open Japan to foreign intercourse.

Uraga produces *mizu-ame*, a sweet and wholesome preparation from *sake* malt, somewhat resembling honey in taste. It is worth while devoting ¼ hr. to the climb up *Atago-yama*, a hill at the back of Nishi-Uraga, commanding a fine view of the town and harbour. The hills beyond the sea to the E. are the Bōshū range.

Uraga is in daily steam communication with Tōkyō, the passage occupying about 4 hours. The steamers touch at Kachiyama, Tateyama, and other ports on the Bōshū side.

It is a walk or jinrikisha ride of 4 *ri* 3 *chō* (10 m.) to Misaki, first along the sands, and then over a cultivated upland commanding a fine view of Fuji, the Hakone and Ōyama ranges, and the opposite shores of Tōkyō Bay.

Misaki (*Inn*, Aoyagi). At *Koajiro*, on a small bay, 1 *ri* to the N., stands the Marine Biological Laboratory (*Misaki Rinkai Jikkenjō*), connected with the Science College of the Imperial University of Tōkyō. The marine fauna of this district being particularly rich in rare forms, dredging has produced results highly interesting to the zoologist. A lighthouse stands on the island of *Jogashima*, 1 m. from the mainland, with which it is connected by ferry.

One may complete the tour of the Sagami Peninsula, at the extremity of which Misaki is situated, by a walk of 7 *ri* (17 m.) along the coast to Dzushi.

5.—Sugita and Tomioka.

It is a pleasant walk or jinrikisha ride of about 2 *ri* from Yokohama to **Sugita** (*Inns*, Azuma-ya and others), famous for its plum-blossoms; and 1 *ri* further on to **Tomioka** (*Inns*, Kimpa-rō, Kaihin-rō), a favourite resort of the Yokohama residents, on account of the good sea-bathing in Mississippi Bay. Tomioka may also be easily reached by boat from the *Cutting* at the back of the Settlement in about 40 min., the distance from the Settlement to the point where the boat is taken being approximately 1 *ri*.

6.—Kanazawa. [Mine.]

Jinrikishas may be taken the whole way, two men being required. The total distance is 4 *ri* 30 *chō* (11¾ m.), the road being flat for the first 6 m. as far as the hamlet of *Seki*, and after that, hilly.

[At the hamlet of *Tanaka*, 10 *chō* beyond Seki, a road practicable most of the way for jinrikishas, turns off r. to a hill called **Mine**, which commands a wonderfully extensive view. The finest prospect is towards the N., looking down on the multitude of furrowed ridges that stretch away to the mountains of Chichibu. To the W., the sea is visible near Hiratsuka and Ōiso on the Tōkaidō; beyond it is Fuji, with the Ōyama and Hakone ranges. The distance from Tanaka to Mine is 28 *chō*, nearly 2 m.]

On reaching the crest of the ridge, the wondrous beauty which has led the foreign residents to bestow on this neighbourhood the name of the *Plains of Heaven*, suddenly reveals itself. A scene of perfect loveliness may be enjoyed from a wayside tea-house called *Kōkendō*, which nestles under a pine-tree known as the *Fude-sute-matsu*, because a Japanese artist of olden times here flung away his pencil in despair. At the spectator's feet is a wide, cultivated valley, bordered by pine-clad hills and opening out to the shores of an inlet, whose still waters are partly hemmed in by small peninsulas and islets, with to the l. the promontory of Kwannon-saki, and on the opposite side of Tōkyō Bay the

long crest of Nokogiri-yama. The most conspicuous of the islands are Natsushima (Webster Island), with Sarushima (Perry Island) beyond it, and Eboshi-jima which is much smaller and recognisable by its triangular shape. But a mere catalogue of names can avail nothing towards conveying an idea of the peculiar magic of a scene which might be the original that inspired the Japanese landscape-painter's art.

Kanazawa (*Inns*, Chiyo-moto, Azuma-ya), on the shores of the Mutsura Inlet, is chiefly noted for its *Hak-kei*,—a characteristically Japanese view from a small height just outside the village. Close to the ferry at *Nojima* (*Inn*, Nishino-ya), is a celebrated peony garden, which attracts many visitors during the season of flowering. Some of the plants are said to be over 300 years old.—Kanazawa may also be reached by the coast road viâ Tomioka on foot in 3 hrs. The way back to Yokohama can be pleasantly varied by taking the jinrikisha road across the neck of the little peninsula of Misaki to Dzushi station on the Yokosuka branch of the Tōkaidō Railway, a distance of 2½ *ri* (6 m.)

This trip may advantageously be combined with a visit to Kamakura, the station beyond Dzushi, or to Yokosuka, viâ Will Adams' tomb. The whole neighbourhood offers delightful walks, as paths leading to the top of every hill command exquisite views.

7.—Bukenji.

Bukenji, a temple of the Nichiren sect, about ½ hr. walk from Kanagawa station, is a favourite resort of picnic parties from Yokohama. From the top of the hill there is a fine view towards Fuji and Ōyama. On the way there, the (clearly apocryphal) grave of Urashima, the Japanese Rip Van Winkle, is passed (see p. 85).

8.—The Caves of Totsuka.

(*Taya no Ana.*)

Though known to foreigners as the **Caves of Totsuka,** these caves, or rather galleries cut in the soft standstone, are really nearer to Ōfuna, the next station beyond Totsuka on the Tōkaidō Railway, 40 min. run from Yokohama. They lie at a distance of 17 *chō* (a little over 1 m.) from Ōfuna station, but nearly 1½ *ri* from Totsuka station. Whichever station one decides to alight at, the trip on to the caves can be done by jinrikisha, and lies through pleasing scenery. The caves are well worth a visit. The best time to choose is the spring, as the cherry-trees too will then be seen to advantage. Candles are provided at a house near the entrance, also cloaks to ward off any wet that may drip from the walls, and a local guide will point out the Buddhist carvings with which the walls and ceilings are adorned.

These caves, with their carvings, are a monument of modern Buddhist piety. Existing in embryo since the Middle Ages (tradition asserts them to have been resorted to for the concealment both of troops, and of treasure in the 14th century), they have only been excavated to their present extent during the last fifty years. In the year 1851, a man called Satō Shichizaemon, whose family had for generations been rich peasants in this locality, was urged in a dream to devote his life to making these caves into an imperishable shrine to various Buddhist divinities, and especially to the goddess Benten. This he accordingly did until his death in 1892, at the age of 81, employing his own money for the enterprise and local talent for the carvings. It is intended to continue the work by representing the whole life of Buddha.

Among the subjects pourtrayed may be distinguished angels, dragons, lions, birds both natural and mythical, the Twelve Signs of the Zodiac, the Eighteen Rakan, the Thirty-Three Kwannon of the district of Chichibu, and other Buddhas innumerable. To explore the caves properly takes about 1 hr.

9.—Ōyama.

This celebrated mountain, 4,150 ft. high, is most easily reached from Yokohama by alighting at Hiratsuka station on the Tōkaidō Railway, a run of a little over 1 hr.; thence by jinrikisha to the vill. of Ōyama on the lower slope, 3½ *ri* (9½ m.) distant. It is a favourite goal of pilgrims, who continue to be attracted to its shrine, although the old Buddhist objects of worship have here, as in so many other parts of the country, been replaced by comparatively obscure Shintō deities.

Indeed, according to Sir Ernest Satow, it is uncertain who these gods are: but the best authority asserts that the chief deity is Iwanaga-hime, sister to the goddess of Mount Fuji. The people of the neighbouring country-side often call the mountain by the name of *Sekison-san*. Yet another name is *Afuri-yama*.

Jinrikishas are left at the vill. of *Koyasu* (*Inn*, Kami-ya), a long street of steps, which at its upper end changes its name to **Ōyama** (*Inns*, Koma-ya, with a curious garden; Izu-ya). Such of the inhabitants as do not keep houses of entertainment for the pilgrims who flock here chiefly during the month of June, busy themselves with the manufacture of rosaries, toys, and domestic utensils. The traveller will notice that the posts of two shrines in the village are so much cut away as scarcely any longer to support the roof,—a result of the visit of many devotees who believe that the chips act as charms.

The ascent and descent of the mountain take from 4½ to 5 hrs., but are far more fatiguing than most climbs of the same length, owing to the multitude of steps. A little way beyond the inns, a stream rushes out of a hole in a rocky wall some 20 ft. high, and falls into a pool, in which it is considered highly meritorious to bathe as long as the cold can be endured. Ten *chō* further up, the entrance to the sacred domain is indicated by a *torii* perched on the top of a flight of steps. Here the traveller has to choose between the *Otoko-zaka* (man's ascent), and *Onna-zaka* (woman's ascent),—the former a continuous series of steep flights of high steps, the latter longer but less fatiguing. Both paths unite higher up. The prospect from this latter point includes the plains of Sagami and Musashi, with the river Banyū, capes Misaki and Sunosaki at the entrance of Tōkyō Bay, the sea, and the mountains of Kazusa. Some flights of steps lead up to the main temple, whence it is a climb of 28 *chō* to the summit, which commands a view of Fuji, the wooded top of Tanzawa, the mountains of Nikkō, Enoshima, etc.

(*Tanzawa*, whose name occurs several times in this volume, is a small range situated close to Ōyama on the west. It includes Sōbutsu-yama, Tanzawa proper, and Bodai-yama, but offers little interest.)

10.—Ōiso.

Ōiso is 1½ hr. from Yokohama by the Tōkaidō Railway. The Japanese come here to loiter on the beautiful beach and bathe in the sea. There is a lovely view:—to the r., Fuji, the Hakone range, and the peninsula of Izu; ahead, Vries Island; to the l., the promontory of Misaki with the islet of Enoshima. The **Tōryō-kwan* at Ōiso is an excellent inn in Japanese style, at which some simple European dishes may be obtained, and where there is a resident doctor. There is also a foreign restaurant, said to be fair.

Ōiso, though apparently so insignificant a place, boasts considerable antiquity. Mention of it occurs in the story of the Soga Brethren's Revenge, in the 12th century (see p. 84). Quite lately it has again assumed a sort of importance. Here the leaders of the Japanese political world have their villas, where those informal meetings are held which foreshadow the creation or overthrow of coteries and Cabinets.

ROUTE 3.

YOKOHAMA TO TŌKYŌ BY RAIL.

Distance from Yokohama	Names of Stations	Remarks
	YOKOHAMA ..	
1¼ m.	Kanagawa.....	Express runs through.
5½	Tsurumi	
7½	Kawasaki	
12	Ōmori	
14¼	Shinagawa	Change carriages for Suburban and Northern Railways.
18	TŌKYŌ (Shimbashi) ...	

This railway, built by English engineers and finished in the autumn of 1872, was the first line opened to traffic in Japan. The journey from Yokohama to Tōkyō occupies 50 min. The line skirts the shores of Tōkyō Bay, with the old *Tōkaidō highway* recognisable at intervals on the r. by its avenue of pines. Glimpses are caught of the hills of Kazusa beyond the bay.

Soon after leaving Yokohama, the Tōkaidō Railway branches off l. Observe the fine view of Fuji near the first station.

Kanagawa, once a noted post-town on the Tōkaidō, and intimately connected with the early settlement of foreigners in this part of Japan. (See p. 100).

On the Tōkaidō avenue near *Namamugi*, between this station and the next, occurred the murder of Mr. Richardson, who, with two other Englishmen and a lady, got entangled in the armed procession of Shimazu Saburō, prince of Satsuma, on the 14th September, 1862,—an outrage which ultimately led to the bombardment of Kagoshima. The whole story will be found in Black's *Young Japan*, Chap, 13.

Kawasaki (*Inn*, Asada-ya) is noted for a temple situated 1¾ m. from the station, dedicated to Kōbō Daishi, and commonly known as *Daishi Sama*. An electric tramway connects the two places.

Local legend attributes the sanctity of the spot to an image of Kōbō Daishi carved by that saint himself while in China, and consigned by him to the waves. It floated to this coast, where it was caught in a fisherman's net, and being conveyed ashore, performed numerous miracles. The trees in the temple-grounds, trained in the shape of junks under sail, attest the devotion paid to this holy image by the sea-faring folk.

So great is its popularity that special trains are run on the 21st of each month to accommodate the crowds that visit it. The chief festival takes place on the 21st March, when the grounds are filled with cheap stalls and itinerant shows. The temple possesses some excellent carvings and a handsome gateway erected in 1897. A Plum Garden (*Bai-en*), with pleasant tea-houses attached, adjoins the temple grounds, and is one of the show-places of the fragrant blossom.

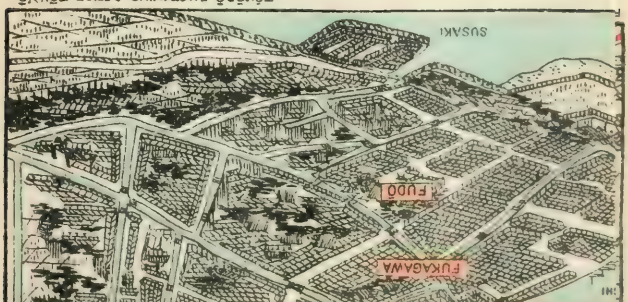
The river crossed just beyond Kawasaki is the *Tamagawa* or *Rokugō*, the upper course of which is romantically beautiful, and is described in Rte. 27, Sect. 3. Extensive pear orchards stretch on either side of the line. Between this station and the next, the whole Hakone range, Bukō-zan, and the other mountains of Chichibu come in view ahead to the l. On nearing

Ōmori, the wooded bluff seen l. is the site of the celebrated temple of *Ikegami*. Immediately above the station lie the grounds of a tea-house commanding a fine prospect, and the range of the Imperial Japanese Rifle Club.

Some extremely ancient shell-heaps discovered here by Professor E. S. Morse, but since removed, have been the subject of vehement discussion among the learned. Mention of them will be found in *Things Japanese*, article "Archæology."

Approaching

Shinagawa, we see the forts built in Tōkyō Bay during the latter days of the Shogunate, to



in Shiba Park; Fujimi-ken, not far from the British Legation.—(*Japa-*

is a schedule :—

THE CITY OF TŌKYŌ

FOR MURRAY'S HANDBOOK.

TŌYŌDŌ ENGRAVING OFFICE, TŌKYŌ

impede hostile access to the great city, but now dismantled because useless in modern warfare.

The numerous factory chimneys seen on nearing Tōkyō are an innovation of the last decade. Many, it will be noticed, are of thin iron tubing instead of the usual brick. This plan is adopted as a safeguard against earthquakes, which natural visitation affects the Tōkyō-Yokohama district with special frequency, owing to the fact that (as demonstrated by Prof. Milne) two lines of seismic activity here intersect.

Just beyond the gas-works, the line skirts r. the prettily laid out garden of the *Shiba Rikyū*, one of the minor Imperial palaces. A little further on, the noble trees in the grounds of the summer palace called *Hama Rikyū* are seen also to the r.; and soon after, the train enters the **Shimbashi** terminus, and the traveller is in Tōkyō.

ROUTE 4.

Tōkyō.

Tōkyō, formerly *Yedo.*

Hotels. — Hotel Metropole, in Tsukiji; Imperial (*Teikoku*) Hotel, centrally situated.

Japanese Inns. — Taizan-kwan, and Tōri-kwan, near the Imperial Hotel.

Restaurants. — (*Foreign food*) Shimbashi Terminus (upstairs); Seiyō-ken, in Ueno Park; San-en-tei, in Shiba Park; Fujimi-ken, not far from the British Legation.—(*Japanese food*) Yaozen, at San-ya, Asakusa; Yaomatsu, at Mukōjima; Hirasei, in Fukagawa; Tokiwa-ya, in Hamachō (Kyū Hana-Yashiki).

Tea-houses (for entertainments in Japanese style). — Kōyō-kwan (Maple Club), in Shiba Park; Nakamura-rō, at Ryōgoku; Umegawa-rō, in Ueno Park.

Club.—The Tōkyō Club, at Saiwai-bashi, with mixed foreign and Japanese membership.

Foreign Legations.—Great Britain, 1, Kōji-machi Gobanchō; United States, 1, Akasaka Enoki-zaka; France, 1, Iida-machi Itchōme; Germany, 14, Nagata-chō; Holland (Denmark and Norway), 3, Shiba Sakae-chō.

General Post Office & Central Telegraph Office.—At Yedo-bashi. Sub-offices in various districts of the city.

Parks.—Shiba, Ueno, Asakusa.

Museums. — The Hakubutsu-kwan, in Ueno Park; Commercial Museum (*Shō-hin Chinretsu-kwan*), near Shimbashi terminus; Museum of Arms (*Yūshū-kwan*), in the grounds of the Shōkonsha temple at Kudan.

Public Library. — The Tosho-kwan, in Ueno Park.

Churches. — Church of England, in Shiba Sakae-chō; American Episcopal, Union Church (Protestant), Roman Catholic,—all in Tsukiji.

Theatres.—Kabuki-za, in Kobiki-chō; Meiji-za, in Hama-chō.

Wrestling.—At Ekō-in, in Honjō, twice yearly for ten days in winter and spring. Also at other times and places not fixed.

Bazaars (*Kwankōba*).—At Shimbashi bridge, in Shiba Park, and in Ueno Park (*Shōhin Chinretsu-jō*). Fixed prices.

A Railway, officially styled the Tōkyō and Akabane Junction, but generally known as the *Circular Railway*, affords an easy means of reaching certain points on the outskirts of the city. The following is a schedule :—

Distance from Shimbashi	Names of Stations	Remarks.
	SHIMBASHI	
3½ m.	Shinagawa	
5	Meguro	
7¼	Shibuya	
9¾	Shinjiku Jct.....	Change for Hachiōji Branch.
11¾	Mejiro	
13¾	Itabashi	
16¾	AKABANE Jct.	Change for the North.

An *Urban Railway*, running partly through the old castle moat, with stations at Iida-machi, Ushigome, Yotsuya, and Shinanomachi, connects with the Circular Railway at Shinjiku.

Conveyances. — Jinrikishas are in universal use. Tram-cars, not much patronised by the gentry or by Europeans, because usually crowded with the Japanese lower classes, run from the Shimbashi terminus along the principal thoroughfares to Ueno and Asakusa. Omnibuses of a sort are numerous.

Livery Stables, — Tōkyō Basha Kabu-shiki Gwaisha, with offices at the Imperial Hotel, at Monzekimae in Tsukiji, and at Kanda Nishiki-chō.

Steam Communication.—The company called *Tōkyō Wan Kisen Gwaisha* runs steamers daily to Uraga and Yokosuka, Chiba, Kisarazu, and other ports on the opposite side of the bay, and occasionally to Kominato and other ports on the Pacific Coast of the Kazusa-Bōshū peninsula, to Atami, and other ports in Izu. Its steamers start from Reigan-jima.

The *Tsū-un Gwaisha* runs daily steamers on the Tonegawa,—the *Kami-Tone*, or Upper River line, taking passengers to Gyōtoku, Sekiyado, Koga, and numerous minor villages, while the *Shimo-Tone*, or Lower River line, branches off E. at Shinkawa for Sawara, Tsunomiya, and Omigawa, whence S. to Chōshi, and N. to Ōfunatsu and Hokoda on the Kita-ura Lagoon. These steamers start from Ryōgoku-bashi.

The local steamers are but little used by foreigners and by the better class of Japanese, as they are small and make scant pretension to comfort. There is not even always a distinction of classes, though it is sometimes possible to secure a separate room by paying the price of five tickets. The fares are extremely low.

The following are some of the chief shops at which articles likely to interest the tourist are sold :—

Porcelain.—Mikawa-ya, at Owari-chō Itchōme ; Satsuma ware at Kōno, No. 18, Shiba Tamachi, Shichōme ; and at Itami, No. 5, Nihombashi, Hakuya-chō.

Lacquer. — Kuroe-ya, at Tōri Itchōme ; Hayashi, in Muromachi, Nihom-bashi.

Bronze.—Miyao, at No. 1, Nihombashi, Hon-Shirokane-chō (large things) ; Mikawa-ya, at Soto-Kanda, Hatago-chō Itchōme (chiefly small things suited to foreign needs).

Silver ware.—Itami, as above.

Cloisonné.—Namikawa, at No. 8, Nihom-bashi Shin-emon-chō.

Ivory.—Maruki, in Himono-chō, Nihom-bashi ; Toyama, at Ginza Ni-chōme, and at Higashi Nakadōri ; Miyamoto Shō, at 17 Asakusa, Saruya-chō ; Kaneda, 13, Ogachō.

Bamboo-work. — Fujimura, at Kōjimachi Itchōme.

Old Silk and Embroideries.—Iwamoto Denshichi, at No. 16, Nihombashi Kawasekoku-chō ; Morita, at No. 8, Nihom-bashi Sanai-chō.

Silk Mercers.—Mitsui, in Surugachō, with show-rooms upstairs ; Daimaru, in Hatago-chō ; Shirokiya, in Tōri Itchōme ; Mizushima (chiefly modern embroideries and European articles for presents), in Honchō Itchōme, — all in the Nihom-bashi district.

Sakai Rugs.—Fujimoto, at Ginza Shi-chōme.

Paper and Fans. — Haibara, No. 1, Nihom-bashi, Tōri Itchome.

Dolls.—Jikken-dana (fine display for girls' festival, 3rd March, and boys' festival, 5th May).

Crape Paper Picture Books. — Hasegawa, in Hiyoshichō near Shimbashi Station.

Coloured Prints. — Kobayashi, at Asakusa Komakata; Ikeda, at Owari-chō Ni-chōme.

Photographs. — Ogawa, at No. 13, Kyōbashi Hiyoshi-chō; Okamoto, at Ginza San-chōme.

Bookseller.—Maruzen, at Nihom-bashi, Tōri San-chōme.

Foreign Provision Dealer.—Kameya, at Ginza Takekawa-chō.

Curios in general. — Ikeda, at Owari-chō Ni-chōme; Jōkō, at Kyōbashi Yumi-chō; Murata Kimbei, at Nihom-bashi Kawasekokuchō; Sawada-ya, at No. 17, Ginza Itchōme; Daizen, in Naka-dōri (chiefly for expensive articles).

There is also an interesting street called *Naka-dōri*, running parallel to the main thoroughfare between Kyōbashi and Nihom-bashi, full of shops where old curios and brocade are exposed for sale.

CHIEF POPULAR FESTIVALS.

DATE.	NAME OF FESTIVAL.	WHERE HELD.
Monthly, 5th	*Suitengū*	Kakigara-chō.
Monthly, 10th (October, special)	*Kompira*	Tora-no-mon.
Monthly, 17-18th	*Kwannon*	Asakusa.
Monthly, 21st (March, special)	*Daishi*	Kawasaki
Monthly, 24th (September, special)	*Atago Jinja*	Atago-shita.
First Day of the Hare (*Hatsu-u*)	*Myōkendō*	Yanagi-shima.
April 17th	*Tōshōgū*	Shiba and Ueno Parks.
April 18th	*Sanja Matsuri*	Asakusa.
May and November 6-8th.	*Shōkonsha* (races, wrestling, etc.)	Kudan.
June 3rd	*Kumano Jinja*	Ilgura and Aoyama.
June 3-14th	*Tennō Matsuri*	Shinagawa, Yotsuya, Asakusa, Senji.
Mid-July *	*Kawa-biraki* ("Opening of the River")	Ryōgoku.
July 7-14th	*Tennō Matsuri*	Nakabashi.
July 9-10th	*Shi-man Roku-sen Nichi*	Asakusa Kwannon.
July 15th	*Sannō*	Nagata-chō.
July 15th	*Hikawa Jinja*	Akasaka.
September 11-20th	*Shimmei Matsuri*	Shiba.
September 15th	*Kanda Myōjin*	Kanda.
October 12-13th	*O Eshiki* (Anniversary of Nichiren's death.)	Ikegami and Hori-no-uchi.
November 22-28th	*O Kō Mairi*	Monzeki temple at Asakusa.
November (on Days of the Bird, *Tori no hi*)	*Tori no Machi*	Asakusa.

* Sometimes delayed by rainy weather to early August.

Temples having monthly festivals are most crowded in January, May, and September. Further the 1st, 15th, and 28th of each month are more or less specially observed.

Akin to the popular festivals (*matsuri* or *ennichi*), are the following fairs (*ichi*), held at the close of the year for the citizens to make seasonable purchases :—

DATE.	NAME OF FESTIVAL.	WHERE HELD.
December 13th	*Tsunō Sama*	Shinagawa.
December 15th	*Hachiman*	Fukagawa.
December 17-18th	*Kiyomori*	Asakusa.
December 20-21st	*Kōgaku Myōjin*	Kanda.
December 22-23rd	*Shimmei*	Shiba.
December 23-24th	*Atago*	Atago-shita.
December 25th	*Tenjin*	Hirakawa.
December 27-28th	*Fudō*	Yagen-bori.

The rite of Walking over Fire (*Hi-watari*) may be witnessed at the temple of Ontake at Kudan on the 9th April and 7th September. The less interesting Ordeal by Boiling Water (*Kugu-dachi*) takes place on the previous day.

FLOWERS.

Plum-blossoms (*Ume*). — Kameido, on the old Tōkaidō between Ōmori and Kawasaki; Kameido Umeyashiki and Kinegawa Umeyashiki, both close to Mukōjima, January to beginning of March.

Cherry-blossoms (*Sakura*).—Ueno, Mukōjima, and Shiba, early in April; Koganei, middle of April. So many avenues of cherry-trees have been planted in Tōkyō during the last twenty years, that for a brief space in spring the whole city is more or less a show of these lovely blossoms.

Peonies (*Botan*). — Florists' gardens at Somei, end of April; Senkwa-en and Shōkwa-en in Azabu, beginning of May.

Wistarias (*Fuji*). — Kameido, first week in May.

Azaleas (*Tsutsuji*).—Florists' gardens at Ōkubo-mura, early in May.

Irises (*Hana-shōbu*). — Horikiri, beyond Mukōjima, early in June.

Convolvuli (*Asagao*). — Florists' gardens at Iriya in Shitaya, end of July and beginning of August.

Lotus-flowers (*Hasu*). — Lake Shinobazu at Ueno, and the Palace moats, beginning of August. These flowers can only be seen to perfection during the morning hours.

Chrysanthemums (*Kiku*). — Dango-zaka and Asakusa, beginning of November.

Maples (*Momiji*). — Kaianji at Shinagawa, beginning of November; Ōji, middle of November.

Principal Places to visit.—Shiba and Ueno Parks (tombs of the Tokugawa Shōguns in both, the former more easily accessible). Temple of Kwannon at Asakusa and neighbouring park, Hakubutsukwan Museum at Ueno, the Kwankōba Bazaar in Shiba, Atago Tower for view of the city. Drive along the main thoroughfare (*Ginza*) to Nihom-bashi and round the inner moat (*Naka-bori*).

Time of Chief Points by jinrikisha with two coolies :

From Shimbashi terminus to :—

Imperial Hotel	5 Min.
Tōkyō Club	5 „
Hotel Metropole	12 „
British Legation	18 „
United States Legation	10 „
Shiba Park	10 „
Ueno Park	35 „
Asakusa (Kwannon)	40 „

History.—The city is of comparatively modern origin. Down to the middle ages, most of the ground which it covers was washed by the sea or occupied by lagoons. On the sea-shore stood, in the 15th century, the fishing hamlet of *Ye-do* ("estuary gate"), near which a certain warrior, named Ōta Dōkwan, built himself a fortress in the year 1456. The advantages of the position from a military point of view were discerned by Hideyoshi, who therefore caused his general, Ieyasu, to take possession of the castle, and when Ieyasu himself became Shōgun in 1603, he made Yedo his capital. From that time forward Japan thus practically had two capitals,—Kyōto in the west, where the Mikado dwelt in stately seclusion, and Yedo in the east, whence the Shōgun held sway over the whole land. The latter's feudal retainers,—the Daimyōs, or territorial nobility were obliged to reside in Yedo for half of each year. On the fall of the Shogunate in 1868, the Mikado came and took up his abode in Yedo, and soon after the name of the city was changed to Tōkyō or Tōkei, these being alternative methods of pronouncing the Chinese characters 東京 with which the name is written. The meaning of the term Tōkyō is "Eastern Capital." It was given in contradistinction to *Saikyō*, or "Western Capital," the name by which Kyōto was re-christened. The Emperor's palace stands in the centre of the city, within a double line of moats, on the site once occupied by the Shōgun's castle, and earlier still by Ōta Dōkwan's fortress. A whole network of canals, traversing the business quarter of the city, connects these with the Sumida-gawa.

Tōkyō has been burnt down and built up again many times, fires having formerly been as common in this wooden city as at Constantinople. It has also suffered much from earthquakes, especially from what is still remembered as the great earthquake of 1855. At the present day Tōkyō covers an immense area, popularly estimated at 4 *ri* in every direction, in other words, 100 square miles.

The city is divided for administrative purposes into fifteen districts (*Ku*), viz:—1, Kōji-machi; 2, Kanda; 3, Nihom-bashi; 4, Kyōbashi; 5, Shiba; 6, Azabu; 7, Akasaka; 8, Yotsuya; 9, Ushigome; 10, Koishikawa; 11, Hongō; 12, Shitaya; 13, Asakusa; 14, Honjō; 15, Fukagawa. The principal suburbs are Shinagawa S., Naitō Shinjiku W., Itabashi N. W., and Senju N. E.

Since 1869, a great change has taken place in the outward appearance of the city. Most of the *yashiki*, or Daimyōs' mansions, have been pulled down to make room for buildings in European style, better adapted to modern needs. The two-sworded men have disappeared, the palanquin has given place to the jinrikisha, and foreign dress has been very generally adopted by the male half of the population. But Tōkyō is picturesque enough, and, as seen from any height has a tranquil and semi-rural aspect owing to the abundance of trees and foliage,—an effect increased of late years by the planting of numerous avenues of cherry-trees, which, early in April, transform the town into a garden of blossom.

A plan of city improvement has been adopted, in consequence of which the narrower streets of any district burnt down are widened, and better sanitary arrangements introduced.

Waterworks are in process of construction to supply Tōkyō with water from the river Tamagawa.

Owing to the shape and the vast extent of the city, it is impossible to combine the chief sights in a single round. The best plan is to take them in groups, according to the direction in which they lie. The following description proceeds on this principle.

1.—Shiba Park. Temples and Tombs of the Shōguns. The Kwankōba. Graves of the Forty-seven Rōnins (Sengakuji). Atago-yama.

From the Shimbashi Railway terminus, a long narrow street, called *Hikage-chō* at the beginning and *Shimmei-mae* at the end, leads to Shiba Park, and is particularly well worth strolling along for the sake of the shops. Nowhere can one more easily pick up the thousand and one little articles that are in daily use among the people.

Passing in by the *Daimon*, or Great Gate, we turn through the park r. to the *Kwankōba*, one of the best bazaars in Tōkyō, where everything is sold at fixed prices; or if one enter Shiba Park by the N. gate (*Onari-Mon*), the Kwankōba will be on the l.

Shiba Park (*Shiba Kōenchi*) formed, till 1877, the grounds of the great Buddhist temple of *Zōjōji*, the head-quarters in this city of the Jōdo sect. Here are still preserved the Mortuary Temples (*Go Reiya*) of several of the Tokugawa Shōguns. Ieyasu, the founder of that dynasty and of Yedo, having taken Zōjōji under his special protection, and chosen it as the temple where the funeral tablets (*ihai*) of

himself and his descendants should be preserved. The temple had been originally founded in 1393, but was removed in 1596 to the present site. The partial transfer of the temple to the Shintoists, in 1873, naturally led to friction between them and the Buddhists, the gravest consequence of which was the destruction by fire of the magnificent main building on the 1st January, 1874. It has been replaced by a new building, smaller and much less imposing. Only the large gate (*sammon*) remains just as it was built in 1623. This temple, which is used for popular worship, must not be mistaken for one of the Mortuary Temples.

The following is a list of the Tokugawa Shōguns. Those whose names are marked with an asterisk are buried at Ueno, at the opposite end of Tōkyō; those whose names have a dagger prefixed lie at Nikkō, 100 miles to the N. of Tōkyō, and the others at Shiba.

	PERSONAL NAME.	POSTHUMOUS TITLE.	DIED A.D.
1.	†Ieyasu	Tōshōgū	1616
2.	Hidetada	Taitoku-In	1632
3.	†Iemitsu	Taiyū-In	1651
4.	†Ietsuna	Genyū-In	1680
5.	*Tsunayoshi	Jōken-In	1709
6.	Ienobu	Bunshō-In	1713
7.	Ietsugu	Yūshō-In	1716
8.	*Yoshimune	Yūtoku-In	1751
9.	Ieshige	Junshin-In	1761
10.	†Ieharu	Shimmei-In	1786
11.	*Ienari	Bunkyō-In	1841
12.	Ieyoshi	Shintoku-In	1853
13.	*Iesada	Onkyō-In	1858
14.	Iemochi	Shōtoku-In	1866
15.	Yoshinobu	(usually called Keiki), abdicated, and is still living in retirement at Tōkyō.	

The **Shiba Temples,** which count among the chief marvels of Japanese art, should, if possible, be visited on the forenoon of a fine day. Otherwise their situation, and the black boarding which has been put up to ward off the attacks of the weather, will interfere with the full enjoyment of their minutely elaborate decorations. They may best be taken in the following order. Persons pressed for time might limit themselves to an inspection of the temple and tomb (Octagonal Shrine) of the 2nd Shōgun only (see p. 120).

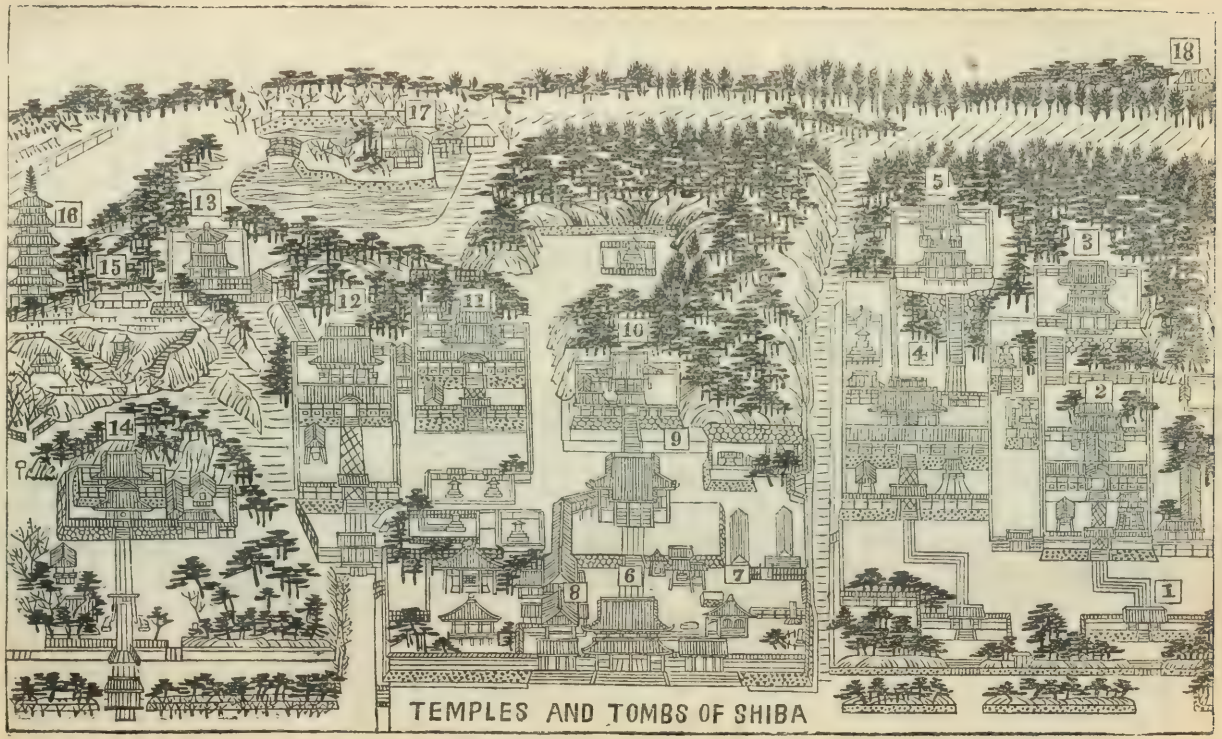
The entrance to the *Mortuary Shrines* of Ietsugu and Ieshige, the 7th and 9th Shōguns, is immediately opposite the Kwankōba. A highly ornamented gate called the *Ni-Ten Mon,* or Gate of the Two Dēva Kings, leads into a court containing numerous stone lanterns offered by Daimyōs as a mark of respect to the memory of their deceased lord and master, the Shōgun. At the opposite end of the court is the *Choku-gaku Mon,* or Gate of the Imperial Tablet, so called from a tablet hung over the lintel, containing in gold letters the posthumous name of the 7th Shōgun in the fac-simile of the handwriting of the Mikado known to history as Naka-no-Mikado-no-In (d. 1737). This gate is remarkable for its pillars with dragons twisted round them, originally gilt over a coating of red oxide of iron. Passing through this gate, we enter an inner court lined with bronze lanterns, two hundred and twelve in all, dating some from A. D. 1716, some from 1761, also the gift of Daimyōs, and having r. a belfry and l. a cistern for holy water. Hence through a third gate called the *O Kara Mon,* or Chinese Gate, on either side of which extends a gallery with beautifully painted carvings of flowers and birds in the panels. Observe the angel on the ceiling, the work of Kanō Ryōsetsu. A short colonnade of black pillars edged with gold leads to the portico of the temple, where, among other triumphs of carving, are two dragons, called "the Ascending and Descending Dragons" (*Nobori-ryū* and *Kudari-ryū*), which serve as beams to connect the temple with two pillars outside.

Up to this point the public has free admittance. Those desirous of seeing the interior of the temple, together with the tombs, must apply to the custodian, and pay him on departing a fee of 20 *sen* per head. Boots must of course be removed before entering. (These observations hold good at all the other Mortuary Temples.) The visitor is led directly into the

sanctum containing the altar. And here be it noticed that each of these Mortuary Temples consists of three parts,—an outer oratory (*haiden*), a connecting gallery or corridor (*ai-no-ma*), and an inner sanctum (*honden*). In each of these one finds oneself in a blaze of gold, colours, and elaborate arabesques, which, especially if the day be fine, quite dazzle the eye by their brilliancy. In feudal times, when the Shōgun came to worship the spirits of his ancestors, he alone ascended to the sanctum, the greater Daimyōs ranged themselves next to him in the corridor below, and the lesser nobility occupied the oratory.

The altar of this temple is separated from the corridor by one of those bamboo blinds bound with silk, which, together with a peculiar kind of banner, temper the brilliancy of the other decorations. The sanctum contains three double-roofed shrines of the most gorgeous gold lacquer, picked out with body-colour below the eaves, and held together by costly and elaborate metal-work. That to the r. contains a wooden image of the father of the 6th Shōgun, that in the middle an image of the 7th Shōgun, and that to the l. one of the 9th Shōgun, together with the funeral tablets of each. The images, which are considered sacred because presented by Mikados, are never shown. On either side of each shrine stand wooden statuettes of the Shi-Tennō, who guard the world against the attacks of demons. In front are Kwannon and Benten. The wall at the back is gilt, while the altar and two tables in front are of splendid red lacquer. In innumerable places may be seen the three-leaved asarum or *kamo-aoi*, which is the crest of the Tokugawa family, and the lotus, the Buddhist emblem of purity. The altar is protected at night by massive gilt gates, ornamented with the family crest and conventional flowers. Descending into the corridor, and noticing as we pass the gorgeous panelling of the ceiling, we reach the oratory, where the decorations are on a similar scale of magnificence. Observe the conventional paintings of lions on the wall. Under the baldachin sits on festival days (12th and 13th of each month, when visitors are not admitted) the abbot of Zōjōji, while the priests are ranged around at small lacquer tables. The lacquer boxes on these tables contain scrolls of the Buddhist sutras. As the guide leads the way from the temple to the tombs, observe on the eaves the carvings of musical instruments, lions, dragons, etc. Observe, too, the carvings of unicorns (*kirin*) on the *Oshi-kiri Mon*, or Dividing Gate, which is now passed through. Although the carving is open-work, the dragons appear quite different according to the side from which they are viewed. Thence, through a noble court with more bronze lanterns, to a stone staircase which leads up to the site of the *Tombs*,—that of the 7th Shōgun to the l., that of the 9th Shōgun to the r. Below each tomb is a highly decorated oratory. The tombs are of stone, in the shape called *hōtō* (treasure shrine), which somewhat resembles a pagoda. They stand on an octagonal granite base, with a stone balustrade. Their simplicity contrasts strongly with the lavish magnificence of all that goes before. As Mitford says in his *Tales of Old Japan*, "The sermon may have been preached by design, or it may have been by accident, but the lesson is there."

The pattern on the black copper sheeting round the wall enclosing the tomb, is intended to represent the waves of the sea. The body is said to be buried at a depth of 20 ft., and to have been coated with vermilion and charcoal powder to prevent decay. The tomb of the 9th Shōgun is a replica of that of



TEMPLES AND TOMBS OF SHIBA

the 7th. On leaving this place, we pass the oratory of the 7th Shōgun, and notice the exquisite carvings in high relief of peacocks on the panels of the gate.

Leaving this temple by the *Choku-gaku Mon,* and turning r. through rows of stone lanterns, we soon reach r. another splendidly carved gate, which gives access to the temple and tombs of the 6th, 12th, and 14th Shōguns. In arrangement, the temple closely resembles the one we have just left; but the gilt is fresher, the carvings are truer to nature, and the general impression more magnificent, the result perhaps of the interest taken by the 6th Shōgun in the preparation of his own last resting-place. The flowers and birds in the spaces between the cornice and the lintel of the oratory are perfect, both in chiselling and in delicacy of colour. The coffered ceiling is a masterpiece; and the vista of the altar, as one stands under the baldachin, reveals an indescribable glory of blended gold and colours. The order of the shrines on the altar is, from r. to l., that of the 12th, 6th, and 14th Shōguns, the shrine of the last containing also the funeral tablet of his consort.

From the Mortuary Temple, a flight of steps at the back leads up to the tombs of these three Shōguns and of the consort of the 14th, who was aunt to the present Mikado, and after the death of her husband bore the title of Sei-kwan-in-no-Miya. Her obsequies, in 1877, were the last performed within these precincts. Each tomb has a small oratory attached. The fine bronze gate of the enclosure of No. 6, which is the first tomb reached, is said to be the work of Korean artificers; but the design was probably furnished by a Japanese draughtsman. The dragons in low relief on the r. and l., both inside and out, are specially worthy of attention. Next to it is the tomb of the 12th Shōgun, and beyond it again those of the 14th and his consort. The tomb of this princess is of bronze and marked by the Imperial crest, the sixteen-petalled chrysanthemum.

Quitting the grounds of this Mortuary Temple by a small side door to the r., we turn down l. to the main road, and enter the grounds of the *Temple of Zōjōji* by the Great Gate (*Sammon*), which is the oldest (277 years) of all the buildings, it having escaped the great fire of 1874. Notice that it is lacquered red, not simply painted. The upper storey, which is reached by an extremely steep staircase, contains large images of the Sixteen Rakan, coloured and seated in an artificial rockwork. In the middle is Shaka, finely gilt. These can generally be seen only on application to the priests. The grand bell, on the r., was saved from the fire, and only suspended again in 1892. On the l. are the priests' apartments (*Hōjō*) and

Index to Plan of Shiba Temples.

1. Ni-Ten Mon.
2. Temple of 7th and 9th Shōguns.
3. Tombs of 7th and 9th Shōguns.
4. Temple of 6th, 12th, and 14th Shōguns.
5. Tombs of 6th, 12th, and 14th Shōguns.
6. Great Gate (*Sammon*).
7. Shrine of Five Hundred Rakan.
8. Priests' Apartments.
9. Zōjōji.
10. Gokoku-den.
11. Ten-ei-in.
12. Temple of 2nd Shōgun.
13. Octagonal Hall (*Hakkaku-dō*).
14. Ankoku-den (*Tōshōgū*).
15. Maruyama.
16. Pagoda.
17. Shrine of Benten.
18. Kōyō-kwan (Maple Club).

temple offices (*Jimusho*). In front is the main temple of Zōjōji, restored outwardly in the plainest style, but spacious within. The large gilt image of Amida enthroned on the altar is from the chisel of the famous Buddhist abbot and artist Eshin. The temple possesses many objects of artistic and historical interest, but they are only occasionally displayed. Just outside, on the l., is a stone with the imprint of Buddha's feet, which are of phenomenal size.

The little temple at the back of Zōjōji, in the same brilliant style of decoration as the Mortuary Temples, is called *Gokoku-den*. It contains the *Kuro-Honzon*, or Black Image,—a statuette of Amida by Eshin, noteworthy on account of the veneration in which it was held by Ieyasu, who used to carry it about with him in his campaigns, and ascribed his victories to its influence. Admittance to the Gokoku-den is gained through the priests' house to the l. The Black Image, which is not shown save on great occasions, is enclosed in a handsome gold reliquary. Another reliquary contains small marble images of the Sixteen Rakan. Notice the curious plate-shaped ornaments above the pillars in front of the altar, with the Buddhist gods Shaka, Monju, and Fugen, and attendant animals in high relief. The bold paintings of hawks round the walls recall Ieyasu's fondness for hawking. The fine bronze image of Shaka outside dates from the year 1763.

Such unprotected statues are called in Japanese by the rather irreverent name of "wet saints" (*nure-botoke*). The thin sticks inscribed with Sanskrit characters which stand behind it, are *sotoba* (see p. 43–4).

Coming down from Gokoku-den, and leaving the Zōjōji enclosure by an opening to the r., we next reach the Mortuary Temple (*Ten-ei-in*) attached to the tombs of the consorts of the 2nd, 6th, 11th, and 12th Shōguns. Admittance is by the priests' house to the l. Though the oratory is plainer than those already described, the altar is by no means less splendid. Gilded gates, gilded panelling, huge gilded pillars,—everything sparkles with gold, while the shrines on the altar are the most magnificent specimens extant of a peculiar kind of lacquer adorned with metal-work. Their order is, from r. to l., the consorts of the 12th, 6th, 2nd, and 11th Shōguns, while in the extreme l. corner is that of the concubine of the 5th. The coffered ceiling, decorated with the phœnix in various colours, is specially admired.

From this temple, we pass into the court of that attached to the tomb of the 2nd Shōgun,—entrance though the priests' house to the r. The sanctum is a grand example of Japanese religious architecture. Two huge gilded pillars called *daijin-bashira*, r. and l. of the altar, support the lofty vaulted roof, curiously constructed of a network of beams. The upper part of the walls is decorated with large carved medallions of birds in high relief, richly painted and gilt. The shrine is of fine gold lacquer, over two and a half centuries old, and the tables in front also deserve inspection. The bronze incense-burner in the form of a lion dates from 1635. Ieyasu's war-drum rests on a large ornamental stand. The coffers in the ceilings are filled with fretwork over lacquer.

A short walk among the lofty trees behind to the l. leads up to the *Hakkaku-dō*, or Octagonal Hall, containing the tomb of the 2nd Shōgun, which is the largest specimen of gold lacquer in the world and one of the most magnificent. Parts of it are inlaid with enamel and crystals. The scenes on the upper half represent the "Eight Views" of Siao-Siang in China and of Lake Biwa in Japan, while the lower half is adorned with the lion

and peony,—the king of beasts and the king of flowers. The base is of stone shaped like a lotus-flower. The shrine contains only an effigy of the Shōgun and his funeral tablet, the actual body being beneath the pavement. The interior walls of the hall are of lacquer gilded over. Eight pillars covered with gilt copper plates support the roof.

Outside this building are two curiously carved stones, dating from 1644. The subject of one is "Shaka's Entry into Nirvâna," and of the other the "Five-and-Twenty Bosatsu" coming with Amida to welcome the departed soul. The oratory in front of the Octagonal Hall contains nothing worthy of special notice.

Descending again to the Mortuary Temple, and passing through its two gates, the visitor rejoins the main road, and turning r., will reach, a hundred yards further on, the large gate standing in front of the temple of *Ankoku-den*. Here, on the 17th of every month, a popular festival is held in honour of the Shōgun Ieyasu, who is worshipped as a Shintō deity under the name of *Tōshōgū*. Constructed when Buddhism was dominant, this temple is architecturally as highly ornamented as the rest, the present supremacy of the Shintō cult being indicated only by the paper symbols (*gohei*) in the oratory, which also contains a large bronze mirror and two gilt *amainu*. The sanctum (admittance through the *Shamusho*, or temple office, to the r.) stands behind, in a separate enclosure. The coffered ceiling is very fine, as are the hawks and birds of paradise on a gold ground in the panels round the interior. Particularly excellent is a painting by Kanō Hōgen at the back of the altar, representing Shaka attended by Monju and Fugen. The shrine is about 4 ft. high, with an elaborate cornice of three rows of brackets; and its walls are of splendid gold lacquer with raised designs. In front, on the door-panels, are eight small landscapes, with dragons descending through the clouds on either hand. At the sides are boldly designed groups of the pine and bamboo. Inside is a life-like wooden effigy of Ieyasu, which can be seen only on the 17th day of the month.

A visit to Shiba may be terminated by walking up *Maruyama*, the little hill at the back, which commands a pretty view of the bay. Close to the *Pagoda*, which is not open to the public, stands a monument erected in 1890 to the memory of Inō Chūkei, the father of Japanese cartography, who flourished in the 18th century.

The mound of which this monument stands has recently been discovered by Prof. Tsuboi to be an artificial tumulus (*tsuka*) of the gourd-shape used for Imperial interments over a thousand years ago; and there are two smaller tumuli close by. The larger was probably the burial-place of some prince, as a branch of the reigning family settled in Eastern Japan in very early times.

Thence one descends to the little *Temple of Benten*, picturesquely situated on an islet in a lake overgrown with lotuses. Further back in the wood stands the *Kōyō-kwan*, or Maple Club, where excellent dinners and beautiful dances in native style are given.

Shiba is particularly lovely in early April, when the cherry-trees are in blossom.

About 1 m. from the Shiba temples, in the direction of Shinagawa, stands the Buddhist temple of *Sengakuji*, where the **Forty-seven Rōnins** (*Shi-jū-shichi Shi*) lie buried.

For their dramatic story, see *Things Japanese*. A more minute account is given in Mitford's *Tales of Old Japan*.

Just within the gate is a two-storied building called *Kanranjō*, where swords, armour, and other

relics of these heroes are shown on payment of a small fee. The well (*Kubi-arai ido*), where the Rōnins washed the head of the foe on whom they had taken vengeance, still exists by the side of the path leading to the tombs, which are ranged on the r. side of a small square court. That in the further corner is the grave of Ōishi Kuranosuke, the leader of the faithful band; and the monument next to his, on the other side of the stone fence, marks the grave of the lord for whose sake he and his comrades sacrificed their lives. The popular reverence for these heroes is attested by the incense perpetually kept burning before Ōishi's grave, and by the visiting cards constantly left there. Painted statuettes of the Rōnins are exhibited in a building below.

On the way back, one may obtain a good view of the city by going up *Atago-yama*, a small hill a short way to the N. of Shiba Park, named after the higher Mount Atago at Kyōto.

Atago is properly the name of a divinity; see p. 45.

Atago-yama, like many other such places in Japan, has two flights of steps leading up, it, one of which, called "the men's staircase" (*otoko-zaka*), is straight and steep, while the other, or "women's staircase" (*onna-zaka*), is circuitous but less fatiguing. A tower has been erected on Atago-yama, which visitors pay a trifling fee to ascend. The view includes Fuji, the Hakone range, Ōyama, Mitake, Mount Tsukuba, and the provinces beyond Tōkyō Bay with Kanō-zan and Nokogiri-yama.

2.—Akasaka and Azabu.

Akasaka and **Azabu** are the highest and healthiest parts of Tōkyō, but contain very little to interest the tourist. In a part of Akasaka called *Aoyama*, is situated the palace occupied for many years by the Mikado while his present palace was building, and now by the Crown Prince. It is not open to the public; but the *élite* of Tōkyō society is invited there once yearly to a garden party in November, given on the occasion of what is perhaps the most wonderful chrysanthemum show in the world. Closely adjoining it, is an immense Parade Ground (*Rempei-ba*), where the annual review on the Mikado's birthday (3rd November) is held. A little further to the S. lies the *Aoyama Cemetery*, part of which has been reserved for the interment of foreigners.

Zempukuji, a temple of the Monto sect, dates from A.D. 1232, and is somewhat striking. The temple relics are exhibited from the 1st to 6th November. In the courtyard stands an enormous *ichō* tree, known as the "Staff Ichō."

Local tradition says that when Shinran Shōnin, the founder of the Monto sect, was about to depart for Kyōto, and bade adieu to Ryōkai, the apostle of the sect in Eastern Japan, he stuck his staff upside down in the ground, saying, "Like this staff shall be the strength of the faith and the salvation of the people,"—whereupon the staff immediately began to take root and sprout upwards.

To the W. of Azabu, in the suburb of Shibuya, stands the Red Cross Hospital (*Seki-jūji-sha Byōin*), a large and admirably organised institution.

3.—Chief Buildings in Kōjimachi. The Diet. Sannō. Shōkonsha.

Leaving Shimbashi station and turning l. along the moat, the wooden buildings of the **Imperial Diet** will be seen beyond the embankment on the other side. The large brick buildings soon passed r. were completed in 1877 for the College of Engineering, the earliest scientific academy established in Japan, and presided over by English professors. Since the amalgama-

tion of this College with the Imperial University in 1886, the buildings have been used for various other purposes.

Turning along the moat r., we come to a stretch of flat ground, which was till recently a swamp called Tame-ike. On the hill to the r. is the mansion of Marquis Nabeshima, formerly Daimyō of Hizen and now Grand Master of Ceremonies at the Imperial Court. In front is the prettily wooded eminence on which stands the Shintō *Temple of Sannō*, officially styled *Hie Jinja*. Dating in its present form from 1654, it was adopted by the Shōguns of the Tokugawa dynasty as their tutelary shrine. All the buildings, except the main temple, are falling into decay. Each of the inner compartments of the large gate contains a seated image of a monkey ornamented with a bib, that animal being regarded as the servant of the divinity of Hie, for which reason monkeys also figure on the altar.

This neighbourhood, of which the chief part is called *Nagata-chō*, is one of the most fashionable in Tōkyō. Here stand the palaces of Princes Kita-Shirakawa and Arisugawa, and the residences of many high officials and foreign diplomats. Hence, in local parlance, it is sometimes nicknamed *Daimyō Kōji*, or the Daimyō Quarter. Below Prince Kita-Shirakawa's Palace lies the *Kioi-chō Kōenchi*, a garden planted with azaleas and containing a huge monolith commemorative of Ōkubo Toshimichi, one of the founders of the new order of things in Japan, who was assassinated near this spot on the 14th May, 1878. On the flat top of the *Kudan* hill, a short way beyond the British Legation, stands the Shintō temple of Yasukuni, better known as the

Shōkonsha, or Spirit-Invoking Shrine.

This temple was erected in 1869 for the worship of the spirits of those who had fallen fighting for the Mikado's cause in the revolutionary war of the previous year. Services are also held in honour of those who fell in the Saga troubles of 1873, the Satsuma rebellion of 1877, and the China war of 1894-5.

The Shōkonsha is built in accordance with the severest canons of pure Shintō architecture, and is completely empty except for a mirror, a European drugget, and a dozen cheap wooden chairs for the use of the officials who come to assist at the memorial services which are held from time to time, the principal ones being on the 6-8th May and 6-8th November. These occasions are enlivened by horse-races, wrestling, and other popular amusements. The enormous bronze *torii* was manufactured in the Ōsaka arsenal, and set up in December, 1887.

The grounds behind the temple have been tastefully laid out, and look their best in early spring when the plum-trees are in blossom.

The brick building to the r. of the temple is the *Yūshū-kwan*, a Museum of Arms, which is open on Sundays, Wednesdays, and Saturdays, from 8 A.M. till 5 P.M. in summer, and from 9 to 3 in winter. It well deserves a visit, for the sake of the magnificent specimens of old Japanese swords and scabbards which it contains, as well as armour, old Korean bronze cannon, trophies of the China war of 1894-5, etc. The numerous portraits of modern military men are depressing specimens of the painter's art. The granite lanterns lining the avenue which runs down the centre of the race-course, were presented by the nobility in 1878. The large bronze statue of Ōmura Hyōbu Tayū, a distinguished patriot in the war that restored the Mikado to power, was erected in 1892, and is remarkable as the first Japanese example of this method of commemorating departed worth.

Leaving the grounds of the Shōkonsha, we come to an ancient

stone beacon, which formerly lighted junks on their way up Yedo Bay. Opposite to it, stands a monument in the shape of a bayonet, erected in 1880 by the soldiers of the Imperial Guard, in memory of their comrades who had fallen fighting on the loyalist side in the Satsuma rebellion. This point overlooks the city in the direction of Ueno. The prominent edifice on the bluff opposite (*Suruga-dai*) is the *Russian Cathedral*, consecrated in 1891. To the citizens of Tōkyō it is familiarly known as *Nikorai*, from Bishop Nicolai, who built it.

At the foot of Kudan-zaka stands the *Temple of Ontake*, where the curious ceremonies of "Ordeal by Boiling Water" and "Walking over Fire" are held on the 8-9th April and 16-17th September. For details, see Percival Lowell's "Occult Japan."

4.—Kōjimachi (continued). The Inner Moat. The Imperial Palace. Insatsu Kyoku.

Another and more direct way from Shimbashi to the Shōkonsha at Kudan, is by crossing the first bridge (*Saiwai-bashi*) over the moat, passing the *Tōkyō Club* on the l., and going straight on as far as the *Houses of the Diet*, at the further end of the open space known as Hibiya, now lined on its W. side with extensive public buildings, viz. (counting from l. to r.) the Naval Department, the Judicial Department, and the Courts of Justice. Here the road turns r., with the Russian Legation and the Foreign Office on the l. Skirting the moat, the large building seen in front is the Head-Quarters of the General Staff Department.

Near here, on the 24th March, 1860, Ii Kamon-no-Kami, Regent during the interval preceding the election of a new Shōgun, and a man of rare sagacity and favourable to foreign intercourse, was assassinated in broad daylight by emissaries of the Prince of Mito, who was desirous of seating his own son on the throne. To elucidate this incident, it should be mentioned that there were three branches of the Tokugawa family, viz. Kishū, Mito, and Owari, from whom the Shōguns were elected by a family council, and that the election had fallen upon a young prince of Kishū, thus baulking Mito's plans.

The moat here, with its green banks and spreading trees, and in winter the numerous wild-fowl fluttering in the water, is one of the prettiest bits of Tōkyō. The vast enclosure of the Imperial Palace lies beyond the moat.

The Imperial Palace. The new Palace, inhabited by His Majesty the Mikado since 1889, is not accessible to the public, only those who are honoured with an Imperial Audience being admitted within its walls. Nevertheless the following description, abridged from the *Japan Mail*, may be of interest:—Entering through long corridors isolated by massive iron doors, we find ourselves in the smaller of two reception rooms, and at the commencement of what seems an endless vista of crystal chambers. This effect is due to the fact that the *shōji*, or sliding doors, are of plate-glass. The workmanship and decoration of these chambers are truly exquisite. It need scarcely be said that the woods employed are of the choicest description, and that the carpenters and joiners have done their part with such skill as only Japanese artisans seem to possess. Every ceiling is a work of art, being divided by lacquer ribs of a deep brown colour into numerous panels, each of which contains a beautifully executed decorative design, painted, embroidered, or embossed. The walls are covered in most cases with rich but chaste brocades, except in the corridors, where a thick, embossed paper of charming tint and pattern shows what skill has been developed in this class of manufacture at the Imperial Printing Bureau. Amid this luxury of well-assorted but warm tints, remain the massive

square posts,—beautiful enough in themselves, but scarcely harmonising with their environment, and introducing an incongruous element into the building. The true type of what may be called Imperial esthetic decoration was essentially marked by refined simplicity,—white wooden joinery, with pale neutral tints and mellow gilding. The splendour of richly painted ceilings, lacquered lattice-work, and brocaded walls was reserved for Buddhist temples and mausolea. Thus we have the Shintō, or true Imperial style, presenting itself in the severely colourless pillars, while the resources of Buddhist architecture have been drawn upon for the rest of the decoration. In one part of the building the severest canons have been strictly followed: the six Imperial Studies, three below stairs and three above, are precisely such chaste and pure apartments as a scholar would choose for the abode of learning. By way of an example in the other direction, we may take the Banqueting Hall,—a room of magnificent size (540 sq. yds.) and noble proportions, its immense expanse of ceiling glowing with gold and colours, and its broad walls hung with the costliest silks. The Throne Chamber is scarcely less striking, though of smaller dimensions and more subdued decoration. Every detail of the work shows infinite painstaking, and is redolent of artistic instinct. A magnificent piece of tapestry hangs in one of the reception rooms. It is 40 ft. by 13 ft., woven in one piece by Kawashima of Kyōto. The weaving is of the kind known as *tsuzuri-ori*, so called because each part of the design is separated from the body of the stuff by a border of pin-points, so that the whole pattern seems suspended in the material. The subject represented is an Imperial procession in feudal Japan, and the designer has succeeded in grouping an immense number of figures with admirable taste and skill. The colours are rich and harmonious, and the whole forms probably one of the finest pieces of tapestry in existence. The furniture of the palace was imported from Germany. Externally the principal buildings are all in pure Japanese style. The appropriation for the Palace was $3,000,000; but to this amount must be added considerable sums voluntarily offered by wealthy Japanese, as well as valuable contributions of materials.

The unpretentious brick and plaster structure to be seen from the E. side, rising above the moat in the palace enclosure, contains the offices of the Imperial Household Department.—On leaving the wide open space in front of the palace and crossing the moat, one comes to another wide extent of ground called *Maru-no-uchi*, formerly occupied by Daimyōs' mansions, and now gradually being covered with the offices of various public companies.

Not far off, in an E. direction, is the **Insatsu Kyoku,** or Government Printing Office, a vast and well-organised establishment, to the inspection of which a day may be profitably devoted, as its scope is very wide, including much besides mere printing. Here, among other things, is manufactured the paper currency of the country. The Ministries of Finance, of Education, and of the Interior, together with various other Government offices, are in the same neighbourhood.

5.—Ginza. Suitengū. Nihombashi. Curio Street. Seidō. Kanda Myōjin. Imperial University. Dango-zaka. Ō-gwannon. Botanical Garden. Koishikawa Arsenal and Garden. Gokokuji.

The most important thoroughfare in Tōkyō, which none should fail to see, leads from the Shimbashi

terminus to Megane-bashi and Ueno. The portion of it which is nearest to the station is called the **Ginza**, and has a number of shops in European style. Proceeding along it, the traveller crosses the Kyōbashi and Nihom-bashi bridges, from the latter of which all distances in Eastern Japan are calculated. The General Post-Office stands close by. Parallel to the portion of the main thoroughfare between these bridges is *Naka-dōri*, a street highly attractive on account of its second-hand curio shops, and hence commonly known as Curio Street among the foreign residents. *Nihom-bashi* has also given its name to the surrounding large and busy district, which is filled with shops, market-places, and godowns. The great *fish-market* is a notable sight in the early hours of the morning.

Another sight (chiefly on the 5th day of the month, but also on the 1st and 15th) is afforded by the concourse of worshippers at the *Temple of Suitengū*, in Kakigara-chō.

Notice the brass cylinders hung to metal pillars in the grounds, and used by the inquisitive for reading their own fortunes (*mi kuji*). These cylinders contain brass slips with such inscriptions in Chinese characters as "very lucky," "half lucky," "unlucky," etc. For the deity here worshipped, see p. 56.

Megane-bashi, or "Spectacles Bridge," is so called from its circular arches. The portion of the canal to the l. is popularly known as "Sendai's Weeping Excavation" (*Naki-bori*).

Local history says that Tsunamune, Daimyō of Sendai, was in the habit of squandering large sums at the Yoshiwara, and that the Shōgun, in order to turn him from his rakish ways, and also to put such extravagance out of his power, imposed on him the task of deepening and widening this part of the moat, —a work which he is said to have performed with much lamentation over the drain on his purse.

A little way on is the former **Seidō**, the "Sage's Hall", or Temple of Confucius, now used as an Educational Museum. It is pleasantly situated on rising ground in the midst of a grove of trees, among which the fragrant *mokusei* is most conspicuous. The buildings, which date from 1691, are fine specimens of the Chinese style of architecture. The main hall facing the entrance is supported on black lacquered pillars, the ceiling also is of black lacquer, while the floor is of finely chiselled square blocks of stone. Opposite the door is a wooden image of Confucius, possessing considerable merit as a work of art. The museum, which contains specimens of school and kindergarten furniture, books, maps, etc., is open daily to visitors.

Just above, in the same grounds, stand the two sections of the Higher Normal School, that in brick being for young men, the other for girls.

Behind the Seidō, is the Ryōbu Shintō temple of **Kanda Myōjin**, dedicated to the god Ōnamuji and to Masakado, a celebrated rebel of the 10th century.

After the final overthrow of Masakado, his ghost used to haunt the neighbourhood. In order to lay this spectre, apotheosis was resorted to in the 13th century. The temple, for which a hoary antiquity is claimed, but which was only established on its present site in 1616, has been frequently burnt down and rebuilt since that time.

The temple, originally decorated with paintings by artists of the Kanō school, has now grown somewhat dingy, but is still popular with the multitude. The chief festival, celebrated on the 15th September, is well worth seeing.

Entering the main street of the district of Kanda, one of the chief arteries of the northern portion of the metropolis, we come r. to the **Imperial University** (*Teikoku Daigaku*), a set of handsome brick buildings standing in the grounds of the former Kaga Yashiki, or mansion of the great Daimyō of Kaga.

The germ of this institution was the *Bansho Shirabe-jo*, or "Place for the Examination of Barbarian Writings," founded by the Tokugawa Government in 1856. Seven years later, this name was altered to that of *Kaisei-jo*, or "Place for Developing and Completing," which indicated a change for the better in the views held by the Japanese as to the value of European learning. Numerous other modifications have taken place both in the name and scope of the institution, which since 1881 has been placed on a thoroughly modern footing, and now includes colleges of Law, Medicine, Engineering, Literature, Science, and Agriculture, where lectures are delivered by a large staff of professors of various nationalities and in various languages. The students number over 2,700. The courses that attract most students are those of Law, Medicine, and Engineering. A large hospital connected with the University stands in the same grounds. Other institutions under the authority of the President of the University are the Botanical Gardens in the district of Koishikawa, and the Tōkyō Observatory at Ilgura.

Further on, in the direction of Ōji, are the florists' gardens of **Dango-zaka,** whither the townsfolk resort in thousands to see the chrysanthemum shows in November. The flowers are trained over trellis-work to represent historical and mythological scenes, ships, dragons, and other curious objects.

The *Ō-Kwannon*, or Great Kwannon, may be worth a passing visit. The gilt image, which is 16 ft. high, was an offering made in the 17th century by a merchant of Yedo, and represents the goddess bending slightly forward, and holding in her hand the lotus, the emblem of purity. Round the walls of the shrine containing the image, are ranged in tiers the *Sen-tai Kwannon*, or images of the Thousand Incarnations of Kwannon.

The **Koishikawa Botanical Garden** (*Shoku-butsu-en*) is open to the public, and duplicate specimens of the plants are for sale at the office.

The small temple of *Muryō-in*, in the same district, is connected with the history of the early Catholic missionaries to Japan, some of whom lie buried in the cemetery. Hence the name of *Kirishitan-zaka*, or Christian Hill, by which the locality is popularly known. The grave of the earliest of these missionaries, Father Giuseppe Chiara, who died in 1685, may be distinguished by a priest's hat carved in the stone.

Readers desirous of further details are referred to the writings of Sir Ernest Satow and Professor J. M. Dixon, in Vol. VI, Part I, and Vol. XVI, Part III, of the *Transactions of the Asiatic Society of Japan*.

The **Koishikawa Arsenal** (*Hōhei Kōshō*) occupies the site of the former mansion of the Prince of Mito. Here are manufactured the rifles called *San-jū-nen Shiki*, or "1898 pattern," adopted by the Japanese Army in lieu of the well-known Murata rifle. An order from the military authorities is necessary to gain admittance. An order is also necessary for the *Garden* (*Kōraku-en*), which still remains intact, and is the finest specimen of the Japanese landscape gardener's art to be seen in the capital. The object of its designer was to reproduce in miniature many of the scenes whose names are classic among the literati of Japan. Prince Mitsukuni, generally known as Mito Kōmon, laid out the grounds as a place in which to enjoy a calm old age after a life of labour. If the visitor has first inspected the Arsenal, he will then be conducted to a summer-house in the garden, with an extensive grass-plot attached, and overlooking a lake copied from a noted one in China, called Sei-ko. A small wooded hill rises beyond, which we ascend, and on which stands a miniature replica of the famous temple of Kiyomizu at Kyōto, enriched with carvings, but worn by time. Descending, we are plunged for a minute in the depths of a wood before reaching an old bridge with a rivulet running far below. Crossing the bridge and following up a zigzag path, we come

to the shrine of Haku-i and Shiku-sei, the loyal brothers of Chinese lore, who, after the overthrow of their lord and master, refused to eat the grain produced under the conqueror's sway, and, secluding themselves on Mount Shuyo, lived on ferns till, being told that ferns grew also on their enemy's lands, they abstained even from that poor food, and so died of starvation. An arched stone bridge and another shrine, shaped octagonally in allusion to the Eight Diagrams of the Chinese system of divination, are next passed. From here, a tunnel-like opening leads through a thicket of creepers and other trees to a lake several acres in extent and full of lotuses. The water, which comes from the Tamagawa aqueduct, is made to form a pretty cascade before falling into the lake. An island in the centre is connected with the mainland by a bridge. Everywhere there are magnificent trees,—cherry-trees for the spring, maples for the autumn, plum-trees for the winter, making a change of scene at each season. Near the exit, is a hill with a path paved in such manner as to imitate the road over the Hakone Pass.

On the extreme N.W. outskirts of the city stands the Buddhist temple of *Gokokuji*, now used as the head-quarters of the Shingon sect, which has a seminary for young priests. With its extensive grounds, its silent belfry, and the perfect stillness of its surroundings, it recalls the memory of days now irretrievably past, when Buddhism was a mighty power in the land. The azaleas here are noted for their beauty. The chief treasure of the temple is a gigantic *kakemono* of Buddha's Entry into Nirvana, by Kanō Yasunobu, which is shown only during the month of April.

Adjoining Gokokuji is the new *Cemetery* of the Imperial family, selected since the removal of the Court to Tōkyō. It is not open to the public.

6.—Ueno Park, Temples, and Museum. Asakusa. Higashi Hongwanji. Temple of Kwannon. Mukōjima. Horikiri.

Ueno Park, famed for its *Temples and Tombs of the Shōguns*, is the most popular resort in the metropolis. Here, in April, all Tōkyō assembles to admire the wonderful mass of cherry-blossom for which it is famous. No traveller should miss this opportunity of witnessing a scene charming alike for natural beauty and picturesque Eastern life.

The importance of Ueno, which lies due N. E. of the palace, had its origin in a wide-spread superstition, which regards that quarter as the most unlucky of all the points of the compass, and brands it with the name of *Ki-mon*, or the Demon's Gate When, therefore, some progress had been made in the construction of the city of Yedo, the Shōgun Iemitsu, in the year 1625, determined to erect here a set of Buddhist temples, which, eclipsing all others in splendour, should ward off the approach of such evil influences. The original main temple (*Kwan-eiji*) then founded occupied the site of the present Museum, but was burnt down in 1868 on the occasion of a fierce battle fought between the partisans of the Mikado and those of the Shōgun. The other gate still exists, showing the marks of bullets. This temple was counted among the triumphs of Japanese architecture. Here always resided as high-priest a son of the reigning Mikado, retained in gilded slavery for political reasons, as it was convenient for the Shōguns to have in their power a prince who could at once be decorated with the Imperial title, should the Court of Kyōto at any time prove refractory. The last high-priest of Ueno was actually utilised in this manner by the Shōgun's partisans, and carried off by them to Aizu in 1868, when they raised the standard of rebellion.

Leaving his jinrikisha at the bottom of the hill, the traveller ascends r. a short flight of steps, leading to a plateau planted with cherry-trees and commanding a good view of the city, especially towards Asakusa, including the twelve-storied tower which is seen rising beyond the Ueno railway station, and the high roof of the great Hongwanji temple. The

statue of Saigō Takamori (see p. 82) was erected in 1899. The stone monument close by is dedicated to the soldiers who fell fighting for the Shōgun's cause in the battle of Ueno. To the l., is a dingy Buddhist temple dedicated to the Thousand-handed Kwannon.

Descending again to the main road, we reach the celebrated *avenue of cherry-trees*, a uniquely beautiful sight during the brief season of blossom, when the air seems to be filled with pink clouds. To the l., is a shallow piece of water, called *Shinobazu no Ike*, celebrated for its lotus-flowers in August. On a little peninsula jutting out into the lake, is a shrine sacred to the goddess Benten. This formerly romantic spot fell a victim to vandalism, when the shores of the lake were turned into a racecourse, itself now also done away with. A little further up, is the *Seiyōken Restaurant*, which commands a good view. The extensive buildings seen in the distance, on a height, are the Imperial University and the First Higher School. Close to the restaurant is a bronze image of Buddha, 21½ ft. high, known as the *Daibutsu*. This inferior specimen of the bronze-worker's art dates from about the year 1660. Following along the main road for a few yards, we come l. to a bullet-riddled gate, preserved as a relic of the battle of Ueno. An immense stone lantern just inside it is one of the three largest in Japan, and dates from early in the 17th century. Further along the avenue of stately cryptomerias stand an ancient pagoda and a glorious gold gate at the end of a long row of stone lanterns, presented in 1651 by various Daimyōs as a tribute to the memory of the Shōgun Ieyasu. To this Shōgun, under his posthumous name of Tōshōgū or Gongen Sama, the shrine within is dedicated. The gate itself, restored in 1890, is a dream of beauty. Carvings of dragons adorn it on either side; above are geometrical figures, birds, foliage, and everywhere the Tokugawa crest of three asarum leaves. It is intended to restore in the same style the temple whose gold has been sadly worn away. The details resemble those of the Mortuary Shrines at Shiba. The temple contains some fine specimens of lacquer. Round the walls hang pictures of the *Sanjū-rok-ka-sen* (see p. 82), below which are screens with conventional lions.

Returning to the main road the way we came, and passing by the former buildings of the last National Industrial Exhibition, now used for an industrial bazaar, we reach the

Ueno Museum (*Ueno Hakubutsu-kwan*). This institution, which is open from 8 to 5 in summer, and from 9 to 4 in winter, Mondays and the three weeks from the 16th December to the 4th January excepted, well merits a visit. The contents are in the main arranged as follows, though frequently altered as to details:

Entrance. Giant drum for the sacred Bungaku dances, palanquins, and stuffed animals.

Ground Floor. R. of Entrance. Natural History Department:—observe the cocks from Tosa, with tail feathers 12½ ft. long. The front rooms contain the Zoological Section; the back rooms, the Mineralogical Section. A wing lying beyond the room chiefly devoted to osteological and conchological specimens, is the Department of Industry, containing glass and porcelain (both foreign and Japanese), stuffs, drawings, etc., beyond which are a couple of rooms devoted to modern pictures in both Japanese and European style.

An annexe at the back of the main building contains the surplus of the Mineralogical Section. The landscape garden in Japanese style, which has been laid out behind it, need scarcely detain the traveller.

Ground Floor. L. of Entrance. Front rooms. Historical or Archæological Department, including

Room I.

Ancient manuscripts and printed books, old maps, painted scrolls, and rubbings.

Room II.

Department of History.—This room is chiefly devoted to ancient objects from Hōryūji, such as temple furniture, seals, golden *tokko*, etc. There are also manuscripts, which rank among the earliest specimens of Japanese calligraphy. They are all in the Chinese language. The principal other exhibits are *fac-similes* of ancient objects of daily use at the Imperial Court preserved at the Shōso-in, a celebrated storehouse attached to the temple of Tōdaiji at Nara, and implements used in the Shintō religious cult.

Two cases in this room have a special interest, as they are filled with Christian relics.

Many of these date from the embassy to Rome of Hasekura Rokuemon, who was sent thither by Date Masamune, Daimyō of Sendai, in 1614, with a train of followers, and returned to Japan in 1620. The official Japanese account of this curious episode is that the embassy went at the Shōgun's desire, in order to investigate the political strength and resources of Europe. The version usually accepted by European writers is that the expedition really was what it avowed itself to be,—an act of submission to the religious supremacy of the Pope. The envoy was well received at the Roman Court, and was presented with the freedom of the city of Rome, besides being loaded with presents. The relics remained in the possession of the Date family at Sendai until a few years ago.

Among the objects in these cases, are an oil-painting of Hasekura in prayer before a crucifix, an illuminated Latin document conferring on him the freedom of the city of Rome, holy pictures, rosaries, crucifixes, a small Japanese book of Catholic devotion in *Hiragana* characters, photographs of Date Masamune's letters to the Pope in Japanese and Latin, a portrait of Hasekura in Italian costume, etc. To a set of circumstances very different in their nature, though not far removed in time, belong the *fumi-ita*, or "trampling boards," — oblong blocks of metal with figures in high relief of Christ before Pilate, the Descent from the Cross, the Virgin and Child, etc., on which persons suspected of the crime of Christianity were obliged to trample during times of persecution, in order to testify their abjuration of the "Depraved Sect," as it was called. The Dutch traders at Nagasaki are suspected of having lent themselves to this infamous practice for the sake of pecuniary gain. One of the old *kōsatsu*, or public notice boards prohibiting Christianity, is also here exhibited.

Room III. (End Room.)

Stone arrow-heads, spear-heads, and pottery of the prehistoric period; proto-historic copper bells and mirrors, iron swords, armour, horse-trappings, shoes, and cooking utensils. Besides the above, notice also the pottery anciently used for the presentation of offerings to the Shintō gods. Some pieces from the provinces on the N.E. shore of the Inland Sea are remarkably ornamented with human figures in high relief. Particularly curious are the earthenware images of men and horses used in proto-historic times for interment in the graves of illustrious personages, after the custom of burying their chief retainers alive with them had been discontinued, the figures of birds—apparently geese—which were used as a fence round the tumulus of the Emperor Ōjin in the province of Kawachi, and fragments of earthenware posts put to a similar purpose.

The adjoining room at the back

has more prehistoric stone implements and pottery, swords, etc. The most characteristically Japanese specimens are the *maga-tama* and *kuda-tama* in jasper, agate, etc.

The *maga-tama*, or "curved jewels," which somewhat resemble a tadpole in shape, were anciently (say, prior to the 7th century) strung together and used as necklaces and ornaments for the waist both by men and women, as were also the *kuda-tama*, or "tube-shaped jewels." Their use survived in the Luchu Islands till a much more recent date.

The second back room is devoted to objects illustrating the manners and customs of the Chinese, Koreans, Australian aborigines, natives of India, American Indians, and Siberian tribes. The third back room is given up to Japan's semi-foreign dependencies, — Formosa, Yezo, and Luchu.

The collection here to be seen of weapons, ornaments, and wearing apparel of the head-hunting tribes and other aborigines of Formosa is lent by Mr. Montague Kirkwood, who made a prolonged official tour through almost every part of Formosa and the outlying islands in 1897-8 as adviser to the Japanese Government.

Upper Floor Landing. — Ancient Imperial state bullock cart and palanquins; model of the *Tenchi Maru*, or Ship of Heaven and Earth, which was the state barge used by the Shōguns.

The stiff flowers and geometrical patterns of the Imperial bullock cart exemplify a feature often noticed in early Japanese ornamentation, when art was still in Chinese leading-strings, and had not yet gained the freedom, together with the happy use of irregularity, characteristic of later days.

Central Room, adjoining the landing.—Imperial robes, and other articles used by the Mikado under the old *régime*, including the throne hung with silk curtains, which served to shroud Majesty from the gaze of ordinary mortals, who—so it was believed—would be struck blind if they looked upon the "Dragon Face."

Turning to the l. (over the Natural History Department), we come to the Fine Arts Department. Room 1 contains old *kakemonos*, *makimonos*, and screens; Room 2, ancient masks and images, chiefly bronze; Room 3, more images and temple plans. The back rooms on this side, comprising the Art Industry Department — lacquer, porcelain, bronze, etc. display a large collection of articles of rare beauty.

Upper Storey. R. of Entrance.

Room I.

Ancient *kakemonos* and *makimonos*.

Room II.

Another Department of History, containing a collection of ancient robes, foot-gear, and belts.

Room III. (End Room.)

Musical instruments, utensils for the tea ceremonies, and specimens of games.

The adjoining room at the back contains ancient standard weights and measures, and imitation specimens of ancient gold and silver coins. The second back room contains armour, swords, bows and arrows, horse-trappings, war-fans, and other martial gear. The third back room has old boxes, images, manuscripts, and other objects, the most interesting to the antiquarian being the specimens of the miniature pagodas (*Hachiman-tō*), of which, in A.D. 764, the reigning Mikado caused a million to be made for distribution throughout the land.

On quitting the Museum, an avenue r. leads to the Art School (*Bijutsu Gakkō*), not accessible without a special introduction. In the same grounds are a Public Library and Reading Room (*Toshokwan*), the largest in the empire,

though of quite modest dimensions, and a learned Academy called the *Gakushi Kwai-in*. Close by are the Zoological Gardens (*Dōbutsu-en*).

Before reaching the Tosho-kwan, an avenue turns off r. to the

Tombs of the Shōguns (*Go Reiya*), abutting on the second and finer of the two Mortuary Temples (*Ni no Go Reiya*). The main gate is always kept closed, but a side entrance l. leads to the priests' house. The resident custodian will act as guide for a small fee.

The six Shōguns buried at Ueno belonged to the Tokugawa family, being the 4th, 5th, 8th, 10th, 11th, and 13th of their line. It is still at the private expense of the family that these shrines are kept up. In general style, they closely resemble those at Shiba, described on pp. 116—121, and are among the priceless legacies of the art of Old Japan. Like the Shiba shrines, too, they have suffered at the hands of thieves since the Revolution of 1868.

This glorious building, a symphony in gold and blended colours, has a wooden colonnade in front, the red walls of which are divided into compartments, each containing a medallion in the centre, filled with painted open-work carvings of birds and flowers, with arabesques derived from the chrysanthemum above and a carved wave-design below. In the centre of this colonnade is a gate decorated with a painting of an angel. From here, an open colonnade leads up to the steps of the main building. The porch has brackets carved with conventional chrysanthemums. Its square columns are adorned with plum-blossoms in red and gold. Under the beams are red and gold lions' heads as brackets. The doors of the oratory are carved in diapers, and gilded all over. Note the tastefully painted diapers on the architrave. The ceiling is massive and loaded with metal fastenings. In the coffers are dragons in gold on a blue ground. The interior walls are gilded, having in some places conventional paintings of lions, in others movable shutters. This apartment is 48 ft. wide by 21 ft. in depth. The corridor which succeeds it is 12 ft. wide by 24 ft. in depth, and leads to the black lacquered steps of the inner sanctum. Its ceiling is decorated with the phœnix on a green and gold ground. Handsome gilt doors covered with carved arabesques close the entrance to the sanctum, which measures 21 ft. in depth by 33 ft. in width. The ceiling is decorated with fine gilt lattice-work in the coffers. The small shrines, containing the memorial tablets of the illustrious dead, are gorgeous specimens of gold lacquer. Beginning at the r., these shrines are respectively those of the 5th, 8th, and 13th Shōguns, and of Kōkyō-In, son of the 10th Shōgun. R. and l. are two shrines containing tablets of eight mothers of Shōguns. Curiously enough, all were concubines not legitimate consorts. The actual graves are in the grounds behind. The finest, a bronze one, is that of the 5th Shōgun. Its bronze gate has magnificent panels, with the phœnix and unicorn in bas-relief, — Korean castings from Japanese designs about 150 years old.

The *First Mortuary Temple* (*Ichi no Go Reiya*) is close to the Second. On leaving the Second, turn to the l. to reach the priests' house, where application for admission must be made. Here are buried the 4th, 10th, and 11th Shōguns, together with several princesses. The monument of the 4th is in bronze, the others in simple stone. Over the grave of the 11th Shōgun hangs a weeping cherry-tree, placed there to commemorate the love of flowers which distinguished that amiable prince, whose reign (A.D. 1787-1838) formed the culminating point of the splendour of Old Japan.

Returning towards the entrance of the park, we reach the Buddhist temple popularly known as *Ryō Daishi*, properly *Jiyen-dō*, dedicated to the two great abbots, Jie Daishi

and Jigen Daishi, the former of whom flourished in the 9th century, the latter in the 16th and 17th. The portrait of Jie Daishi here preserved is considered one of the masterpieces of the great painter Kanō Tan-yū. On this side of the park are some buildings often used of late years for art exhibitions of various kinds.

We now leave Ueno, and passing along a busy thoroughfare, reach the district of Asakusa. The first object of interest here is the spacious temple of **Higashi Hongwanji**, popularly called *Monzeki*, the chief religious edifice in Tōkyō of the Monto sect of Buddhists. Though very plain, as is usual with the buildings of this sect, the Monzeki deserves a visit on account of its noble proportions. It was founded in 1657. The iron netting thrown over the temple is intended to prevent sparks from falling on the wood-work, should a conflagration occur in the neighbourhood. The huge porch is adorned with finely carved wooden brackets, the designs being chrysanthemum flowers and leaves, and peony flowers and leaves. On the transverse beams are some curiously involved dragons, which are the best specimens of this sort of work in Tōkyō, and should therefore not be passed over. Observe, too, the manner—peculiar to the buildings of this sect—in which the beams are picked out with white. The area of the matted floor of the nave (*gejin*) is 140 mats, and round the front and sides runs a wooden aisle 12 ft. wide. Over the screen which separates the chancel and its side-chapels from the nave, are massive gilt open-work carvings of angels and phœnixes, the largest of which are 12 ft. in length by 4 ft. in height. The rest of the building is unadorned. Hanging against the gilt background of the temple wall, on either side of the altar, are to be seen several *kakemonos* of Buddhist saints, indistinguishable in the "dim religious light;" also r. the posthumous tablet of Ieyasu, which is exposed for veneration on the 17th of each month. The *honzon*, Amida, is a black image, always exposed to view, and standing in a very handsome shrine of black and gold lacquer. From the r. side of the main hall, a bridge leads down to the *Jiki-dō*, or preaching hall. At the main temple, sermons are only preached for one octave in the year, viz. from the 21st to 28th November, when the imposing services (*Hō-onkō*) held in honour of the founder of the sect are well worth witnessing. On this occasion, the men all go to the temple in the style of dress known as *kata-ginu*, and the women with a head-dress called *tsuno-kakushi* (lit. "horn-hider"),—both relics of the past. The "horn-hider" would seem to have been so named in allusion to a Buddhist text which says: "A woman's exterior is that of a saint, but her heart is that of a demon."—Lesser services are held at the time of the vernal and autumnal equinoxes. Quaint testimony is borne to the popularity of this temple with the lower middle class by the notices posted up on some of the great columns in the main hall. Not only is there one to prohibit smoking, but one warning people not to come here for their afternoon nap (*Hiru-ne muyō*)! On quitting the Monzeki, notice its nobly massive roof, with lions rampant at the corners, also the two large monoliths r., commemorative of soldiers who fell in the China war of 1894-5.

About 7 *chō* from the Monzeki, stands the great Buddhist temple of *Sensōji*, popularly known as the

Asakusa Kwannon, because dedicated to Kwannon, the goddess of Mercy.

A fabulous antiquity is claimed for the founding in this locality of a shrine sacred to Kwannon, the tradition being that the image which is now worshipped

there, was fished up on the neighbouring strand during the reign of the Empress Suiko (A.D. 593-628) by a noble of the name of Hashi-no-Nakatomo, who had been exiled to this then desolate portion of the coast, and with two attendants gained his livelihood by casting his nets at the mouth of the river Sumida. In his fishing-hut the first altar is said to have been raised; and the crest of three nets, which is to be seen marking certain portions of the buildings, was devised in memory of the event. The miraculous image is never shown, but is commonly believed to be but 1½ inch in height; and the disproportion between the smallness of the image and the vastness of the temple has passed into a popular saying. Instead of the original sacred image, there is exhibited on the 13th December of every year a newer and larger one which stands in front of the high altar. In the year 1180, Yoritomo endowed the temple with ninety acres of arable land. But when Ieyasu made Yedo his capital, he found the temple gone to ruin, and the priests living in disorder and immorality. The present buildings date from the reign of Iemitsu, after the destruction by fire of the former edifice. They are in the possession of the Tendai sect of Buddhists.

On no account should a visit to this popular temple and the surrounding grounds (*Kōenchi*) be omitted; for it is a great holiday resort of the middle and lower classes, and nothing is more striking than the juxtaposition of piety and pleasure, of gorgeous altars and grotesque ex-votos, of dainty costumes and dingy idols, the clatter of the clogs, cocks and hens and pigeons strutting about among the worshippers, children playing, soldiers smoking, believers chaffering with dealers of charms, ancient art, modern advertisements,—in fine, a spectacle than which surely nothing more motley was ever witnessed within the precincts of a religious edifice. The most crowded times are Sunday afternoon, and the 17th and 18th of each month, days sacred to Kwannon.

The outer main gate of the temple no longer exists. One walks up through a lane of red brick shops, where toys, photographs, and gewgaws of all kinds are spread out to tempt the multitude. The two-storied gate in front of the temple is a huge structure of red wood, with images of the *Ni-ō* on either side. The immense sandals hung up in front of the cages containing these images, are placed there by persons desirous of becoming good walkers. To the l., immediately before passing through the big gate, is a popular *Shrine of Fudō*, just outside of which is a shrine of Jizō, distinguishable by a praying-wheel (*goshō-guruma*) fixed in a wooden pillar, the whole roughly resembling a pillar post-box. There is a newer and better one inside the court of the Fudō shrine, with an inscription to the "Lord Jizō, Nourisher of Little Children." Images of Jizō on a small hexagonal structure stand behind it.

The praying-wheel is in Japan, found only in connection with the mystic doctrine of the Tendai and Shingon sects, and its use differs slightly from that to which it is put in Thibet. No prayers are written on it; but the worshipper, attributing to *ingwa* (the Sanskrit *karma*, which means, the effect in this life of the actions in a former state of existence) any sin of which he wishes to be cleansed, or any desire that occurs to him, turns the wheel with a simple request to Jizō to let this *ingwa* duly run its course—the course of *ingwa* resembling the perpetual revolutions of a wheel.

On the opposite or r. side of the lane, on a mound, is the large Asakusa bell, whose sonorous notes are heard all over the northern part of the city.

The great hall of the temple of Kwannon is 102 ft. square, and is entirely surrounded by a wide gallery. The large picture hanging above the entrance to the r. represents life (under the figure of two sleeping men and a sleeping tiger) as nothing more than a dream, the only living reality in which is the power of religion (typified by a Buddhist priest). Just below this rests a huge *mokugyo*,—a hollow wooden block, fish-shaped, which priests strike while praying. The eye is caught, on

entering, by the immense number of lanterns and pictures which cover the ceiling and walls. These are all offerings presented by believers. Some of the pictures are by good modern artists. One over the shrine to the r. represents a performance of the *Nō*, or mediæval lyric drama, in which the red-haired sea-demon called Shōjō plays the chief part. Opposite is a curious painted carving in relief, representing the "Three Heroes of Shoku" (a Chinese state established in the 2nd century chiefly by their efforts). The hero on the r., called Kwan-u, is now worshipped in China as the God of War. To the l. of this, is one showing On-Umaya-no-Kisanda fixing his bow-string to shoot the foes of his master Yoshitsune, the latter (to the r.) being awakened by his mistress, the renowned and lovely Shizuka Gozen. The ceiling is painted with representations of angels, the work of Kanō Dōshun. The seated image to the r., with a pink bib round its neck, is a celebrated work of Jikaku Daishi, and represents Binzuru, the helper of the sick. At any time of the day believers may be observed rubbing it (see p. 45), so that it is now partially rubbed away. The stalls in front of the main shrine are for the sale of pictures of the goddess Kwannon, which are used as charms against sickness, to help women in childbirth, etc., of tickets to say whether a child about to be born will be a boy or a girl, and so forth. There is also a place where fortunes are told by the priests.

The chancel is, as usual, separated from the nave by a wire screen, and is not accessible to the public. A small douceur tendered to one of the priests in charge will, however, generally procure admission. On the high altar, resplendent with lamps, flowers, gold damask, and sacred vessels, and guarded by figures of the Shi-Tennō, of Bonten, and of Taishaku,—the latter said to be the work of Gyogi Bosatsu,—stands the shrine containing the sacred image of Kwannon. On either side are ranged images, some 2 or 3 ft. high, of Kwannon in her "Three-and-Thirty Terrestrial Embodiments," each set in a handsome shrine standing out against the gold ground of the wall. R. and l. of the altar hang a pair of votive offerings—golden horses in high relief on a lacquer ground—presented by the Shōgun Iemitsu. On the ceiling is a dragon, the work of Kanō Eishin. The side altar to the r. is dedicated to Fudō. Observe the numerous vessels used in the ceremony of the *Goma* prayers, which are frequently offered up here for the recovery of the sick. The twelve small images are the Jū-ni Dōji, or attendants of Kwannon. The altar to the l. is dedicated to Aizen Myō-ō, whose red image with three eyes and six arms is contained in a gaudy shrine. The two-storied miniature pagoda is simply an offering, as are also the thousand small images of Kwannon in a case to the l., and the large European mirror, in front of which is a life-like image of the abbot Zennin Shōnin. At the back of the main altar is another called *Ura Kwannon* (*ura* meaning "back"), which should be visited for the sake of the modern wall-pictures on lacquer with a background of gold leaf, by artists of the Kanō school.

True wall-paintings, that is, paintings executed on a vertical surface, are extremely rare in Japan, the only well-authenticated examples known to us being these at Asakusa, some on plaster in the Kondō of the ancient monastery of Hōryūji near Nara, and others in the lower storey of the pagoda of Tōji at Kyōto. As a rule, all so-called Japanese wall-paintings are on large sheets of paper fixed in their places after having been painted in a horizontal position.

Above are a crowd of supernatural beings, headed by a converted dragon in the form of a beautiful woman, who offers a large jewel to

Shaka. Two of the latter's disciples (*Rakan*) are at his r. foot, Monju at his l. foot, and Fugen below on the l. The figure of Fugen has been restored within the last forty years. Those on the r. and l. walls are intended for the Twenty-eight Manifestations of Kwannon.

In the grounds are several buildings of interest, and a number of *ichō* trees whose golden foliage in autumn is in itself a sight. Behind the great temple to the l., stands a small shrine full of ex-votos inscribed with the character 眼, "eye," presented by persons afflicted with eye disease. Beside it is a large bronze image of Buddha, and close by is a lantern on which believers pour water to obtain an answer to their prayers. The small hexagonal building immediately behind the great temple is the *Daihō-dō* or *Jizō-dō*, containing a crowd of little stone images seated in tiers round a large one of Jizō. This divinity being the special protector of children, parents bring the playthings of their dead little ones to his shrine. Beyond the Jizō-dō, is the *Nembutsu-dō*, with a pretty altar. Turning r., we come to the *Sanja*,—a Shintō shrine dedicated to the Three Fishermen of the local legend, and having panels decorated with mythological monsters in gaudy colours. Note the bronze and stone lions in front. Passing the stage on which the *Kagura* dances are performed, we reach the *Rinzō*, or Revolving Library (see p. 47), contained in a square building with carved lions on the eaves. The Revolving Library is of red lacquer on a black lacquer base and stone lotus-shaped pedestal. The ceiling of the small building containing it has representations of clouds and angels. The images in front, on entering, represent Fu Daishi with his sons. Those trampling on demons are the Shi-Tennō, and the life-size gilt figure is Shaka. The books, which were brought from China early in the 13th century, are aired every year at the autumn equinox, but are not shown at other times. The custodian, in return for a small gratuity, will allow visitors to make the library revolve.

The *Pagoda* close by is no longer open to the public.

Adjacent to the temple enclosure we find the *Asakusa Kōenchi*, or Public Grounds, where stands the lofty tower properly called *Ryō-un-kaku*, and more popularly, *Jū-ni-kai*. This building, erected in 1890, has twelve storeys, as its popular name implies, is 220 ft. in height, nearly 50 ft. in internal diameter at the base, and commands a more extensive view than any other point in the city. The grounds of Asakusa are the quaintest and liveliest place in Tōkyō. Here are rare-shows, penny gaffs, performing monkeys, cheap photographers, street artists, jugglers, wrestlers, theatrical and other figures (*ningyō*) in painted wood and clay, an aquarium (*suizoku-kwan*), vendors of toys and lollypops of every sort, and, circulating amidst all these cheap attractions, a seething crowd of busy holiday-makers.

Five min. drive behind the big temple, stands a small but noted one, Kinryū-zan, dedicated to the god Shōden, on a mound called *Matsuchi-yama*. This is a breezy place, with a view across the river Sumida towards the cherry avenue of Mukōjima. There is a ferry close by.

The name *Kinryū-zan*, lit. "Golden Dragon Hill," comes from a legend telling how the dragon which anciently inhabited the river, climbed up to it with a lantern to keep watch over the great temple of Kwannon. Far-Eastern dragons, be it observed, almost always have some connection with water, whether river, lake, or rain-cloud.

About 1 m. to the N. of Asakusa Park lies the world-famed *Yoshiwara*, the principal quarter inhabited by the licensed hetairæ of the metropolis. Many of the houses

within this district are almost palatial in appearance, and in the evening present a spectacle probably unparalleled in any other country, but reproduced on a smaller scale in the provincial Japanese cities. The unfortunate inmates, decked out in gorgeous raiment, sit in rows with gold screens behind, and protected from the outside by iron bars. As the whole quarter is under special municipal surveillance, perfect order prevails, enabling the stranger to study, while walking along the streets, the manner in which the Japanese have solved one of the vexed questions of all ages. Their method, though running counter to Anglo-Saxon ideas, preserves Tōkyō from the disorderly scenes that obtrude themselves on the passer-by in our western cities.

On the other side of Azuma-bashi, one of the big bridges of Tōkyō, is the *Satake Yashiki*, which offers an excellent specimen of the Japanese style of landscape gardening. A small fee will procure admittance to it. The noted Yaomatsu *tea-house* stands close by.

Mukōjima, celebrated for its avenue of cherry-trees, stretches for more than a mile along the l. bank of the *Sumida-gawa*. When the blossoms are out in April, Mukōjima is densely crowded with holiday-makers from morn till dusk, and the tea-houses on the banks and the boats on the river re-echo with music and merriment. This sight, which lasts for about a week, should on no account be missed. Various regattas are held about the same season. The little temple at the end of the avenue was raised in remembrance of a touching episode of the 10th century, which forms the subject of a famous lyric drama.

Ume-waka, the child of a noble family, was carried off from Kyōto by a slave-merchant, and perished in this distant spot, where his body was found by a good priest who gave it burial. The next year his mother, who had roamed over the country in search of her boy, came to the place, where, under a willow-tree, the villagers were weeping over a lowly grave. On asking the name of the dead, she discovered that it was none other than her own son, who during the night appeared in ghostly form, and held converse with her; but when day dawned, nothing remained but the waving branches of the willow, and instead of his voice only the sighing of the breeze. A commemorative service is still held on the 15th March; and if it rains on that day, the people say that the rain-drops are Ume-waka's tears.

Another favourite flower resort, lying some little way beyond Mukōjima, is **Horikiri,** famed for its irises which bloom in June. The excursion is a pleasant one at that time of year.

7.—Ekō-in. The Five Hundred Rakan. Kameido. District of Fukagawa. Susaki.

Crossing *Ryōgoku-bashi*, one of the largest bridges in the metropolis spanning the Sumida-gawa, we reach the noted Buddhist temple of **Ekō-in.**

In the spring of 1657, on the occasion of a terrible conflagration which lasted for two days and nights, 107,046 persons are said to have perished in the flames. This figure is no doubt a gross exaggeration, but whatever the number of victims may have been, the Government undertook the care of their interment, and orders were given to Danzaemon, the chief of the pariahs,* to convey the bodies to Ushijima, as this part of Yedo was then called, and dig for them a common pit. Priests from all the different Buddhist sects came together to recite, for the space of seven days, a thousand scrolls of the sacred books for the benefit of the souls of the departed. The grave was called *Muen-zuka*, or the Mound of Destitution, and the temple which was built near it is, therefore, also popularly entitled *Muen-ji*. The services for the dead (*segaki*) are regularly held on the 2nd and 10th days

* In Japanese, *Eta*. Their occupations were to slaughter animals, tan leather, assist at executions, etc. The class as such is now abolished; but remnants of its peculiar costume may still occasionally be seen in the persons of young girls with broad hats, who go about the streets playing and singing.

of each month. Ekō-in being, on account of its peculiar origin, without the usual means of support derived from the gifts of the relatives of the dead, was formerly used as the place whither sacred images were brought from other provinces to be worshipped for a time by the people of Yedo, and as a scene of public performances. The latter custom still survives in the wrestling-matches and other shows, which draw great crowds here every spring and winter. At Ekō-in prayers are offered up daily for the souls of dead animals. A fee of 30 cents will procure a short service and burial in the temple grounds for such domestic pets as cats, dogs, etc., a larger sum being necessary if the animal's *ihai*, or funeral tablet, has also to be furnished.

Ekō-in might well be taken as a text by those who denounce "heathen" temples. Dirty, gaudy, full of semi-defaced images, the walls plastered with advertisements, the altar guarded by two hideous red Ni-ō, children scampering in and out, wrestlers stamping, crowds shouting,—the place lacks even the semblance of sanctity. In a small arched enclosure behind the temple, stands the grave of the celebrated highwayman *Nezumi Kozō*, where incense is always kept burning. The cemetery at the back contains monuments to those who perished in the great fire of 1657, and in the great earthquake of 1855.

In Midori-chō, in the district of Honjo, about 1 mile further on, is a temple containing wooden images, originally gilt over red lacquer, almost life-size, of the Five Hundred Rakan (*Go-hyaku Rakan*), seated on shelves reaching from the bare earth of the floor to the rafters of the roof. They are from the chisel of Shōun, an artist of the 17th century. On some of them are pasted slips of paper with their names. The much larger image in the centre represents Shaka, with Anan on his r. hand and Kashō on his l. The white image in front of Shaka is Kwannon. The temple also contains a hundred small images of Kwannon.

Not far off stands the Shintō temple of Temmangū, commonly known as **Kameido,** from a stone tortoise seated on a well in the grounds. Sugawara-no-Michizane is here worshipped under the title of Temman Daijizai, i.e., "the Perfectly Free and Heaven-Filling Heavenly Divinity." The temple grounds have been laid out in imitation of those at Dazaifu, the place of his exile. Passing in through the outer gate, the eye is first attracted by the wistarias trained on trellis, whose blossoms, during the last week of April, make Kameido one of the chief showplaces of the capital. They grow on the borders of a pond called *Shinji no Ike*, or "Pond of the Word Heart," on account of a supposed resemblance to 心 the Chinese character for "heart;" and one of the amusements of visitors is to feed the carp and tortoises which it contains. A semi-circular bridge leads over the pond to a large gate in *yatsu-mune-zukuri* (i.e., eight-roofed) style, standing in front of the temple. Glass cases inside the gate enclose the usual large images of Zuijin. Round the walls of the temple hang small pictures on a gold ground of the ancient religious dances called *Bugaku*.

Beyond a shed containing two life-size images of sacred ponies, is an exit by which the visitor can reach the *Ume-yashiki*, or Plum-Garden of Kameido, 4 *chō* distant. Here grow the *Gwaryōbai* (lit. Plum-trees of the Recumbent Dragon), and it is much visited by the citizens early in March, when the blossoms are all out. There are over 500 trees, all extremely old and partly creeping along the ground, whence the name. Most of the cut stones which stand about the grounds are inscribed with stanzas of poetry in praise of the flowers; and during the season, similar tributes written on paper will be seen hung up on the branches. A few *chō* off lies *Mukōjima*, described above.

The S.E. part of Tokyō, consisting of the district of **Fukagawa** on the l. bank of the Sumida-gawa, is a maze of narrow streets, chiefly inhabited by the lower trading and artisan classes, and offers little for the sightseer.

Jōshinji, though the chief temple of the Nichiren sect in Tōkyō, is quite unpretentious; but there are some good carvings on the gates of the priests' dwellings which line the narrow street leading up to it. In the court-yard is a large bronze image of Shaka supported on the shoulders of stone demons; and at the back, beyond the cemetery, a curious superstitious practice may be witnessed at the shrine of Shōgyō Bosatsu. The stone figure of the saint stands in a little wooden shed hung round with small regularly cut bundles of straw. The faithful buy these at the gate, dip them in water, brush the image with them, and then ladle water over its head, believing that this ceremony will ensure a favourable reply to their petitions. The image is constantly wet, showing how firm the belief is. The priests of the sect seem unable to account for the origin of the usage.

The Buddhist temple commonly known as *Fukagawa no Fudō*, in Tomioka Monzen-chō, is subsidiary to the great shrine at Narita; and in imitation of the latter the grounds are laid out in rococo style, with inscribed stone slabs and numerous small bronze statuettes. It presents a lively appearance on the 1st, 15th, and 28th of each month.

The adjacent Shintō temple of *Hachiman*, dating from A.D. 1688, shows traces of former Buddhist influence. The walls and ceiling are decorated with paintings of birds and flowers, and there are also some pretty wood-carvings. The ornamentation of the chancel is extremely rich, the ceiling being panelled, and gold profusely employed. Doves fly about the grounds, as is usual in temples sacred to Hachiman. They are supposed to act as this god's messengers,—strange messengers from the God of War!

Down to the beginning of the present reign, the god Fudō mentioned in the last paragraph but one was worshipped in the building now exclusively dedicated to Hachiman. "Pure Shintō" views, however, then led to the separation of the two cults and to the "purification" of the original edifice, the Buddhist congregation having been forced to remove next door and build for themselves.

The district situated between the temple of Hachiman and that of Susaki-no-Benten is noted for its trade in timber, the town being here intersected by numerous canals communicating with the river, down which come the timber-laden rafts from the inland provinces. The temple of *Susaki no Benten* (Susaki being the name of the projecting point of land on which it is situated) dates from the latter part of the 17th century, at which time the ground on which it was erected had only recently been reclaimed. The temple itself is uninteresting; but on a clear day there is a good view from the embankment built after the ravages of the inundations and tidal waves of the eighth decade of the 18th century. At low tide, which the Japanese consider the prettiest time, and especially if the season be spring, numerous pleasure boats, with singing-girls and other merry-makers, will be seen lazily floating about in the offing, watching the oyster-catchers ply their trade.

8. Tsukiji.

On the way from the Shimbashi terminus to the former **Foreign Concession** in Tsukiji, several important modern buildings are passed:—l. the Fifteenth Bank, r. the Imperial Department of Communications, and further on the Department of Agriculture and Commerce (*Nōshōmushō*), a huge

building, one wing of which is occupied by a small but interesting *Commercial Museum*, open from 9 to 3 in summer, and 10 to 3 in winter. Near by stands the *Kabukiza*, one of the best theatres in the metropolis. The *Naval Academy* is seen to the r. beyond the canal. Still further to the r. is the *Shiba Rikyū*, formerly the summer palace of the Shōguns, and more recently a place of entertainment for illustrious visitors. It is also used once a year for an Imperial Garden party, at the season when the masses of double cherry-flowers are in bloom. The Shiba Rikyū is unfortunately not open to the general public.

To the l. is the enclosure of the *Nishi Hongwanji*, popularly called the *Tsukiji Monzeki*, a huge temple belonging to the rich and powerful Monto sect. It has frequently been burnt down, last of all in 1897, but is now rebuilding.

A large proportion of the buildings in the Foreign Concession is devoted to religious and educational purposes, testifying to the zeal of the various missionary bodies, whose members form the bulk of the population. The most conspicuous places of worship are the Cathedral of the *Protestant Episcopal Church* of America and the *Roman Catholic Cathedral*. Another striking building is the *Hotel Metropole*, situated on the Bund facing the Sumida-gawa near its mouth. Beyond the river lies *Ishikawa-jima*, where stands a large Convict Prison. The land is gaining rapidly on the water in this district, the whole spit opposite the Bund having been reclaimed within the last five-and-twenty years. On a fine breezy day, the vessels sailing into the river mouth add picturesque animation to the scene.

ROUTE 5.

Excursions from Tōkyō.

1. Meguro and Kuhon-butsu. 2. Ikegami and Haneda. 3. Futago and Mariko. 4. Jūnisō, Hori-no-uchi, and I-no-kashira. 5. Cormorant-fishing on the Tamagawa. 6. Koganei. 7. Takao-zan. 8. Mitake. 9. Ōji. 10. The caves near Kōnosu. 11. Narita. 12. Ascent of Tsukuba-san.

1. Meguro and Kuhon-butsu.

Meguro (*Tea-houses*, * Uchida, Hashiwa-ya; there are several others, but they are apt to be noisy) is a native picnic resort, 3 m. out of the city westwards by road or Suburban Railway; but the station is about a mile from the village. Shortly after leaving the station at the top of a descent called *Gyōnin-zaka*, one sees l. the small temple of Daienji, which deserves passing notice for the sake of the *Go-hyaku Rakan*,—tier upon tier of small seated Buddhist images in various attitudes of meditation, quaint yet pathetic in their stony stillness. Meguro is seen to best advantage when either the peonies or the chrysanthemums are in blossom. There are two permanent sights,—the *Temple of Fudō*, and the graves of *Gompachi and Komurasaki*. The key to the latter is kept at the Kado-Ise tea-house at r. corner of the turning which leads to the temple. The grave is called *Hiyoku-zuka*, after the *hiyoku*, a fabulous double bird which is revered as the emblem of constancy in love. It may be added that sentiment is the only motive for visiting the grave, as there is really nothing to see.

About 260 years ago, there lived a young man called Shirai Gompachi, who at the age of sixteen had already won a name for his skill in the use of arms, but, having had the misfortune to kill a fellow-clansman in a quarrel over a dog, was

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compelled to fly from his native province. While resting at an inn on his way to Yedo, a beautiful girl named Komurasaki came and awoke him at midnight, to tell him that a band of robbers, who had stolen her from her home, intended to kill him for the sake of the sword which every samurai at that time carried. Being thus forewarned, Gompachi succeeded in slaying the thieves when the attack was made upon him. He also restored the girl to her grateful father, a rich merchant, who would have been glad to make the young man his son-in-law; but being ambitious, Gompachi insisted on pursuing his way to Yedo. Meanwhile, unhappy Komurasaki was left to pine for the handsome youth with whom she had fallen deeply in love. After further adventures, Gompachi reached Yedo, only however to fall into dissolute habits. Hearing much praise of a lovely and accomplished girl who had lately become an inmate of the Yoshiwara, Gompachi went to see her, and was astonished to find in the famous beauty no other than the maiden whom he had but a few months before rescued from the robbers' den. It was the usual pathetic story. Her parents having become poverty-stricken, she had sold herself in order to alleviate their distress. Frequent visits to his sweetheart soon exhausted Gompachi's slender means, and having no fixed employment, he was driven in desperation to murder a man for the sake of money to spend at the Yoshiwara. The crime was repeated, until he was caught red-handed, and ultimately beheaded as a common malefactor. A friend claimed the body and buried it at Meguro, whither poor Komurasaki hastened on hearing the sad news of her lover's end, and throwing herself on the newly-made grave, plunged a dagger into her bosom and died.

At the bottom of the steps leading up to the temple of Fudō, is a pool fed by two tiny cascades. To stand naked under the stream of water for several hours in cold weather is considered a meritorious penance, the effect of which is to wash away all taint of sin. Tradition says that Jikaku Daishi, the founder of this temple, miraculously called the spring into existence by the aid of his mace (*tokko*), whence the name of *Tokko-no-taki*, or Mace Cascade. The most remarkable of the ex-votos is a huge sword, such as the god Fudō is often represented with.

(To prevent mistakes, it may here be noted that ½ *ri* from Meguro proper, and nearer Tōkyō, lies another village called *Kami-Meguro*.)

Kuhon-butsu. These temples, containing the nine large and handsomely gilt images of Buddha from which the place derives its name, are situated in the vicinity of Meguro. The direct way is along the main road to Futago,—¾ hr. ride from the Meguro railway station,—thence for 15 min. by path l. across the fields, which finally emerges on an avenue leading to the temple buildings, charmingly situated amongst finely wooded surroundings. Kuhon-butsu belongs to the Jōdo sect of Buddhists. In the upper storey of the massive gateway repose a number of gilt, but sadly neglected, images of Kwannon. The main hall stands in the centre of the grounds, and faces the three shrines in each of which are three images,—excellent specimens of the sculptor's art, and all in a good state of preservation.

2.—Ikegami. Haneda-no-Inari.

Ikegami is reached by train to Ōmori station on the Yokohama line in ¼ hr., whence it is about 1 m. by jinrikisha. The great temple of *Hommonji* (see p. 42 for plan) is celebrated as the spot where the Buddhist saint Nichiren died in A.D. 1282. Its fine situation and magnificent timber make it one of the most attractive points within easy reach of Tōkyō. The best time to visit it is on the 12th—13th October, when the annual festival in Nichiren's honour takes place. On this occasion over 20,000 persons make the pilgrimage. Another festival is held from the 22nd to 28th April. At the top of the temple steps is l. the *Daimoku-dō*, where some of the faithful are generally to be heard beating the drum and reciting the formulary of the sect,—"*Nama Myoho Renge Kyō*." Next to this is a shrine dedicated to Katō Kiyomasa. Then comes the *Shaka-dō*, or Hall of Shaka,

where worshippers pass the night at the time of the annual festival, with, behind it, another building containing a complete set of the Buddhist scriptures that may be made to revolve on a huge hexagonal wheel. Fronting the gate is the *Soshi-dō*, or Founder's Hall, dedicated to Nichiren, the restoration of which in handsome style evinces the popularity which this sect enjoys. On the altar stands an exquisitely lacquered shrine, containing a life-size image of Nichiren in sitting posture, said to have been carved by Nichirō, one of his chief disciples. The upper part of the wall is decorated with pictures of angels playing on musical instruments. Behind the altar, outside the temple, is a pictorial representation of the chief incidents in the saint's life. The extensive buildings at the rear are the residences of the abbot and monks. Although Nichiren died at Ikegami, his bones were conveyed to Minobu; all that remain here are one tooth and the ashes of his funeral pyre. The shrine (*Kotsu-dō*) containing these relics is a short way down the hill to the l., in a line with the Priests' Apartments. This building, about 20 ft. in diameter, is of the shape of an Indian stūpa reposing on a huge lotus-flower of stone. A gilt shrine of the same form as the building itself stands inside on a table formed of a lotus-flower carried by eight green tortoises, and inside this again is a crystal jar with the relics. The interior, though not accessible, may be fairly well seen through the wire grating of the windows. At the top of the small hill immediately above the Kotsu-dō, stands a stone monument marking the original burial-place of the saint (*Kōso Mi-tamaya*). Below the Kotsu-dō, down a few steps, there are three shrines, the smallest of which (*Daibō*), much visited by pilgrims, occupies the site of the house in which Nichiren died. Here is shown a tiny image which he is said to have carved with the aid of a mirror on the day preceding his death; also the pillar against which he leant during his last moments.

One may picnic either at the *tea-house* (Tamba-ya) in the village, or (but in this case notice must be sent the day before, as the matter is more or less one of favour) at *Eijuin*, a temple in the wood behind the pagoda, having beautiful plum-trees and peonies, besides a fine view. The imposing-looking tomb in the temple garden is that of a Daimyō's wife. A third place, immediately below the pagoda, is the immense tea-house of Akebono-rō, popularly known as *Ikegami Onsen*. It is quite a curiosity, sprawling as it does up and down two hills by means of galleries and bridges, which remind the beholder of scenes in Chinese art. This tea-house is a favourite native holiday resort.

In this neighbourhood, about 2 *ri* S. E. of Ōmori station, near the mouth of the Tamagawa, stands the shrine of **Haneda-no-Inari,** —quite small, but curious owing to the thousands of *torii* in the grounds. The two chief festivals are on the "Middle Day of the Horse" (*Naka-no-uma*) in March and September. Visitors to the temple might rest at the Kaname-kwan or Haneda-kwan *tea-house*, where there are jets of natural gas and cold mineral spring.

3.—Futago and Mariko.

Futago (*Inn*, Kame-ya) stands on the banks of the Tamagawa, 2½ *ri* by jinrikisha from Tōkyō. Just before reaching the river, there is a striking view of Fuji with a panorama of the surrounding country. During the summer months, the Japanese visit Futago for the sake of the sport—if sport it can be termed—of watching fishermen net

the *ai*, a kind of trout. One *ri* down the river from Futago lies

Mariko (*Inn*, Wakamatsu-ya, on the Tōkyō side), a place of similar character. The distance by the direct jinrikisha road from Mariko to Tōkyō is 2 *ri* 30 *chō*. An alternative way of returning to Tōkyō is to take boat down the river to Kawasaki station, which is about 2 hrs. from Futago. It is quite a pretty walk from Mariko to Ikegami, mostly by the side of a stream, 1 *ri*.

4.—Jūnisō, Hori-no-uchi and I-no-kashira.

Jūnisō. Train to Shinjiku station on the Suburban Line, or jinrikisha all the way. Crossing the railway, the extensive buildings seen on the l. are those of the new water-works for the supply of Tōkyō, whence, proceeding along the Ōme Kaidō for 10 min., the path to Jūnisō turns l. through the fields, and in 10 min. more a short avenue of pines is reached, leading to the small and deserted temple of *Jūnisō Gongen*. Below the temple lies a small lake, plentifully stocked with a species of carp. Several tea-sheds stand at the upper end. Jūnisō is a favourite spot for pleasure parties during the summer months.

Hori-no-uchi may be reached in ¾ hr. from Jūnisō. A lane directly behind the tea-sheds soon rejoins the Ōme Kaidō, along which we proceed for ¼ hr., to leave it again by a path l., at the corner of which is a pretty plum orchard. A short distance beyond, the path turns r., where a stone indicates the distance to Hori-no-uchi as 16 *chō*. From here stretches an avenue of double cherry-trees lined with shops for the sale of rosaries, salted plums, toys, etc. The temple of *Myōhōji* at Hori-no-uchi, belonging to the Nichiren sect, merits a visit for the sake of the excellent carvings that adorn the main building,—those of dragons in the porch, below the architrave, and in the eaves being especially spirited. The iron gates and railing to the r. of the main entrance are good specimens of modern workmanship. On the l. of the court, is a long shed filled with a curious collection of ex-votos, such as the queues of men whose prayers have been granted by the interposition of Nichiren, oil-paintings, etc. In the main hall, a splendid shrine 5 ft. square and 10 ft. long, covered with gilt carvings, occupies the centre of the further side of the chancel. It contains a seated image of Nichiren, said to be the earliest effigy of that saint, and to have been carved in A.D. 1261. It can be seen and a short service in its honour witnessed, on payment of a small fee. The principal festival is held on the 13th October, the anniversary of Nichiren's death. A polite request will generally gain permission to visit the pretty landscape garden attached to the main temple.

Half a *ri* further on, the once noted temple of *Ōmiya Hachiman* stands mouldering and deserted. A stately avenue of cryptomerias and maple-trees, together with several *torii*, attests its former importance.

Proceeding through the flat fields for 3½ m. further, we reach the *Temple of Benten*, situated on the borders of the little lake of **I-no-kashira,** whose waters, derived from seven small springs, supply the aqueduct leading to Kanda in Tōkyō.

History says that in 1600 the lake was visited by Ieyasu, who found the water so excellent that it was used ever after for making His Highness's tea. In 1639 his grandson, the Shōgun Iemitsu, gave orders for the water to be laid on to the Castle in Yedo. He also, on the occasion of a visit to the lake, carved with the small knife from his dirk the head of a wild boar (*i-no-kashira*) on the trunk of a tree close by, whence the present name.

I-no-kashira attracts visitors

chiefly in April for the cherry-blossoms, and in May for the azaleas. The return may be made from *Kichijōji* station, which is only 2 *chō* from I-no-kashira, and ½ hr. from Shinjiku.

5.—Cormorant-Fishing on the Tamagawa.

This curious method of catching fish may be seen at *Hino*, a vill. on the Tamagawa. This place is reached by train from Tōkyō (Shinjiku station, see next column) in a little over 1 hr., whence 8 *chō* by jinrikisha to the *Tamagawa-tei* tea-house where the cormorants are kept, and 2 *chō* further to the river. The charge for three fishermen and a servant is 2 *yen*; a covered boat (*yane-bune*) costs 1 *yen* extra. The sport lasts from the middle of May to the end of September, being conveniently carried on during the daytime,—not at night, as at the better known cormorant fishery of Gifu on the Tōkaidō. The fishermen wade about in the water, holding the ungainly birds by strings, and relieving them of their prey, which is then handed over to the servant. A fair quantity of small trout (*ai*) may generally be reckoned on, and can be cooked at the tea-house if desired.

6.—Koganei.

Koganei, with a fine avenue of cherry-trees 2½ m. in length along the banks of the small canal that conducts the waters of the Tamagawa to Tōkyō, only deserves a visit when the trees are in blossom. It is reached by train to *Sakai* on the Hachiōji line, ½ hr. from Shinjiku Junction, and 20 min. distant from the avenue.

Ten thousand young trees were brought from Yoshino in Yamato,—the most famous place for cherry-trees in Japan,—and from the banks of the Sakura-gawa in Hitachi, and planted here in 1735 by command of the Shōgun Yoshimune.

The crowds that assemble daily to revel under the shade of the pink and white blossoms about the middle of April, present a gay spectacle. Instead of returning to Sakai, it will be found shorter to walk on to *Kokubunji* station, about 20 min. from the upper end of the avenue.

7.—By the Kōbu Railway to Takao-zan.

Distance from Shinjiku	Names of Stations	Remarks
	SHINJIKU Jct.	
¾ m.	Ōkubo	
3	Nakano	
5	Ogikubo	
7	Kichijōji	For I-no-kashira.
10	Sakai	For Koganei.
13	Kokubunji Jct. ..	
17	Tachikawa Jct. ..	For Tamagawa Valley, Rte. 27.
19	Hino	
23	HACHIŌJI.	

This is a favourite excursion in spring and autumn with holiday-makers from Tōkyō. The railway journey to Hachiōji occupies 1¼ hr., whence it is 2 *ri* along the plain to the foot of Takao-zan. Jinrikishas or *basha* traverse this distance in 1 hr.

The railway, on leaving Shinjiku, leads for a short distance close to the *Florists' Gardens of Ōkubo*, noted for their azaleas, the rest of the route passing mostly over a flat country, with heavy, clayey soil. The Tamagawa and one of its affluents are crossed before reaching

Hachiōji (*Inn*, Kado-ya), the centre of an important silk district, but otherwise uninteresting. A short distance beyond the vill. of *Komagino*, the path leading up Takao-zan turns off r. from the main road, and crosses the stream, from which point to the temple buildings is a walk of about 1 hr.

Takao-zan is a hill rising some 1,600 ft. above the sea. On the summit stands a much frequented temple, surrounded by a splendid grove, chiefly of cryptomerias, planted by Buddhist devotees. The road is lined with posts on which are recorded the names of persons who have presented young trees, so many hundreds at a time, with the object of maintaining the grove undiminished. On the platform at the top of the ascent stands a fine bronze pagoda, 12 ft. in height. Above this, on another terrace, are three shrines dedicated to Fudō, Yakushi, and Dainichi; and at the top of a long flight of steps is a gaudily decorated Shintō shrine with painted carvings. The annual festival takes place on the 21st April. Trees shut out the view from this point; but lower down a space has been cleared, from which the eye ranges over the plain of Tōkyō and the sea in the distance. A narrower and steeper path than that ascended may be taken on the way down, which affords pretty glimpses of the densely wooded valley.

8.—Mitake.

Mitake is a sacred peak, easily reached from Tōkyō in one day by taking train to Ōme (see Route 27). There are two ways of proceeding on from Ōme, viz., the *Hinata Kaidō*, or "Sunny Road" on the l. bank of the Tamagawa, and the *Hikage Kaidō*, or "Shady Road," on the r. bank. It is possible to go the whole way in jinrikisha with three men by either of these. The distance is estimated at 4 *ri*. The vill. of Mitake possesses no inns; but accommodation can be had at the houses of the priests, who, though not making any charge, should be duly remunerated. The priesthood here has for ages been hereditary in a few families, who intermarry almost exclusively among each other. The Main Temple, just above the vill., is sacred to the Shintō deities Ōnamuji, Kushimachi, Sukunabikona, and Ukemochi-no-kami, the divine protectress of silkworms. The *Oku-no-in*, 18 *chō* distant, is dedicated to Yamato-take.

Grand timber and a profusion of flowering shrubs clothe the steep sides of all this maze of hills. The best expedition at Mitake, occupying half a day, is to the waterfalls of *Nanayo-taki*, thence up *Ōdake*, a high peak at a considerable distance, and back over the Oku-no-in to the village. This walk may be curtailed by omitting Ōdake.

The return to Ōme may be varied by taking the hill path over to *Unazawa* on the Tamagawa, a walk of 1½ hr., almost entirely under shade, and yet affording prettily diversified views, whence 14 miles down the valley by the main road into Ōme.

9.—Ōji.

The vill. of **Ōji**, long a favourite retreat in the suburbs of Tōkyō, now presents more the aspect of a manufacturing centre than of a holiday resort. Huge brick buildings, paper and cotton mills, the clash of machinery, and lofty chimneys from which columns of smoke sweep over the cherry-trees on *Asuka-yama*, deprive the place of much of its former tranquillity and beauty. Ōji, nevertheless, still remains one of the attractions in the environs of the great city; and crowds flock thither twice yearly,—in spring when the cherry-trees are in blossom, and in autumn when the maples lining the banks of the little stream called *Takino-gawa* put on their crimson tints.

The train from Ueno station lands one in a few minutes close to the noted *tea-houses*, Ōgi-ya and Ebi-ya, which stand together on the edge of the water, and look out on a small but tastefully arranged garden. Half a mile beyond the

tea-houses, in a grove of evergreen oaks on the top of a slight eminence, stands the *Temple of Inari*, consisting of two rather dilapidated buildings. In the court-yard are some fine old cherry-trees. The temple and little waterfall dedicated to Fudō, also in the vicinity of the tea-houses, attract many visitors. As the trains are generally full to overflowing during the cherry and maple seasons, some visitors may prefer to go out by road. The prettiest way, 5 m., leaves the little lake at Ueno, and passing through the suburb of Shimo Komagome, turns to the r. on reaching the tomb of the Daimyō of Kaga, descends the hill, and follows up the valley to the l.

10.—The Caves (*Hyaku Ana*) near Kōnosu.

These interesting artificial **Caves** are situated at Kita Yoshimi-mura in the prefecture of Saitama, and are within the limits of a short day's excursion from Tōkyō. *Kōnosu* is reached in 1½ hr. by train from Ueno station. The jinrikisha road to *Kita Yoshimi-mura*, 2½ *ri* distant, crosses the railway line not far from the station, and runs over the plain straight towards the Chichibu mountains. Kita Yoshimi-mura nestles under the first hill met with on the road. At the further end of the village, the path to the caves turns off r. On the way, a quaint old *temple of Kwannon* is seen, wedged in between rocks, from the inner side of which an entrance leads to a chamber containing a number of stone images of Kwannon. A few yards beyond stands the office of the local authorities, by whom the caves, which lie close by, are now maintained. The whole hillside, a greyish tufaceous sandstone, is honeycombed with these relics of a remote antiquity, whose origin and use have given rise to controversy amongst the learned.

Mr. Aston, the pioneer in Japanese archæological research, declares that there is good reason to believe that the caves were primarily intended for sepulchres, although some were doubtless used as shelters by beggars and outlaws at a later period; while Dr. Tsuboi, of the Imperial University of Tōkyō, an energetic worker in the same field, and the discoverer of most of the caves at Yoshimimura, maintains that they were the habitations of the beings whom the Japanese term "earth-spiders." The original Japanese word is *tsuchi-gumo*. There is considerable doubt as to its etymology, though every one agrees in interpreting it to denote a race of cave-dwelling savages. Motoori, the greatest of all Japanese literati, explains the name by a comparison of the habits of the race in question with those of the spider. But it is surely more rational to regard the word *tsuchi-gumo* as a corruption of *tsuchi-gomori*, "earth-*hiders*," than which no name could be more appropriate to troglodytes. These people, who were widely spread over Japan in prehistoric times, were probably the ancestors of the modern Ainos. One of the earliest Japanese histories describes them as "short in stature, and having long arms and legs like pigmies." Jimmu Tennō is said to have massacred a number of them in one of their cave-dwellings.—Although the chief authority on such matters, Mr. Willian Gowland, in his elaborate monograph on the "Dolmens and Burial Mounds in Japan," does not mention this particular locality, which was only discovered after his departure from Japan, a careful perusal of his work leaves no room for doubt that Mr. Aston was right in regarding them, not as dwellings but as burial places, agreeing, as they do, in so many respects with the dolmens widely scattered over Japan south of latitude 37°.

The caves, most of which face due S., are believed to number two hundred and thirty-seven in all. The entrances are about 3 ft. square; then comes a passage of 6 ft. and upwards in length, leading to a second doorway within which are the chambers. These are of various sizes, many being 6 ft. square, and from 5 to 6 ft. high. The ceilings are dome-shaped. Each chamber contains one or two ledges having slightly raised borders. Traces of the use of tools are visible on the walls. Iron rings, arrow-heads, etc., have been found in some of the caves; but the presence of these is doubtless

due to the fact, as local tradition asserts, that parties of fighting men took refuge here in more modern times. The hill affords an extensive view of the adjacent mountains, including Bukō-zan in the Chichibu range, Fuji, and Asama-yama. The town of *Matsuyama* (*Inn*, Kōji-ya) lies only 13 *chō* off. It contains a large Shintō temple to the gods of Inari, called the *Yakyū Inari*.

10.—The Temple of Narita.

Shrine of Sakura Sōgorō. Kadori.

A visit to the famous shrine of the god Fudō at **Narita** is recommended to those who would see Buddhism still a power in the land, alive and flourishing in the soil of popular piety. The wood-carvings, too, that adorn some of the buildings are excellent specimens of modern art. Trains run from Tōkyō (Honjo station) in 2½ hrs. (see Route 21). The village clustering at the base of the low hill on which the temple stands, possesses a large number of *inns*. The Wakamatsu-ya and Ebi-ya are the best.

The full name of this holy place is *Narita-san Shingo Shinshōji*, i.e. "the Divinely Protected Temple of Recent Victory on Mount Narita." The story of its origin is as follows :—

At the time of the foundation of the Buddhist faith, an Indian sculptor named Bishukatsuma carved a wonder working image of the god Fudō (see p. 48), which image, after the lapse of many centuries, was sent to China, where it passed into the hands of a holy priest named Keikwa Ajari. When the great Japanese saint, Kōbō Daishi, visited China in A.D. 804, to seek instruction in Buddhist mysteries, this priest it was who became his teacher; and when teacher and disciple were about to part, each was warned in a dream that the miraculous image was destined for Japan, and accordingly Kōbō Daishi brought it home with him and enshrined it in a temple on Takao-zan near Kyōto, together with attendant figures of Seitaka Dōji and Kongara Dōji which he carved with his own hand. Now it happened that about a century and a half later, a revolution broke out. Masakado, a courtier of high birth, taking offence at the refusal to appoint him on the staff of an embassy about to start for China, rebelled against the legitimate sovereign, Shujaku Tennō. Retiring to his native province of Shimōsa, he sacrilegiously assumed the title of Mikado, built himself a capital in which the place-names round about Kyōto were plagiarised, established a mimic Court, and having made himself master of several provinces in Eastern Japan, prepared to march upon Kyōto. The legitimate Mikado, thereupon, not content with despatching against the rebel such valiant loyal warriors as Fujiwara-no-Tadabumi, Taira-no-Sadamori, and Tawara Tōda Hidesato, applied to the priests for supernatural assistance. It was found that no god was so powerful as Fudō, and no image of him so miraculous as that which Kōbō Daishi had brought over. Accordingly Kwanchō Daisōjō, a celebrated abbot of those days, who was also a scion of the Imperial family, was commissioned to carry the image to the seat of war and exorcise the enemy. The abbot embarked at Naniwa (now the city of Ōsaka), and soon landed on the coast of Eastern Japan, whence he proceeded inland, and, having set up the miraculous image on a rock near the rebel's capital, performed before it for three weeks the *Goma* ceremony, that is, prayers and incantations recited while a fire is kept burning on the altar. The result was the total defeat and death of Masakado in the year 940, the triumph of the loyalists, and preparations on the part of the abbot to return home, when lo and behold! the image waxed heavy as a rock, and utterly refused to move! As usual, a dream served to explain matters. The god Fudō appeared, and declared his intention of remaining where he was, to bless and civilise Eastern Japan. Accordingly the grateful Mikado granted funds for the construction of a temple on a grand scale; and as local circumstances forbade remaining on the exact spot where the image had at first been set up, lots were drawn by thirty-three villages in the surrounding country-side, and the lot fell on Narita. Time brought further changes, and the present site—the hill known as Myōken-zan—was built on only in 1704. Probably the great popularity of the Narita shrine dates from about that period. In any case, the then recent founding of the new capital, Yedo, in the near neighbourhood had furnished it with a large number of potential pilgrims; and for some reason otherwise inexplicable, actors and other public entertainers, who flourish most in great cities, have long been its most ardent votaries. Many repairs and additions have been made during the present century, the great Ni-ō gate dating from 1831, and the Midō from 1856. Of the many relics preserved in the treasure-house of Narita, the most highly valued is the *Amakuni no hōken*, a sword said to

have been forged by Amakuni, the first of all Japanese smiths, for the Emperor Mommu (A.D. 683—697), who prized it equally with his crown regalia. After the suppression of Masakado's rebellion, this sword was presented to the god Fudō by the then Emperor Shujaku, in grateful acknowledgment of that deity's assistance. One touch of it is believed to cure insane persons and those possessed of foxes. It would seem, however, to be now never shown. A festival takes place on the 28th of each month, April and May being the most crowded.

The temple stands on the side of a hill in a fine grove of cryptomerias and other trees. It is approached from the inns by a paved avenue lined with stone lanterns. To the r. of the *Tamagaki* (stone wall), is a well where pilgrims perform the ceremony of washing with cold water. Close by is the *Danjiki-dō*, whither devotees retire to fast during a whole week, the only refreshment permitted to them being the use of the cold bath. Formerly the period was three weeks.

Tradition says that this practice was instituted about the middle of the 16th century by the saint Dōyo, who passed a hundred days in religious exercises. At last his prayers were answered by a vision of the god, who offered him the choice of a sharp or a blunt sword to swallow. The saint chose the sharp one, which the god thrust down his throat, causing the blood to flow freely. On awakening he found his intellectual powers immensely increased, and felt no traces of the wound. Nevertheless, priests' robes dyed with the blood spilt on this occasion are preserved among the treasures of the temple.

In a building to the r. of the Danjiki-dō, worshippers may often be seen seated in a circle, handing round one to another a huge rosary to which a bunch of horse-hair is attached, and chanting the invocation "*Namu Amida Butsu.*" Opposite is the *Onna Danjiki-dō*, reserved for females. Both buildings have ex-votos over the entrance.

To the l. of the Tamagaki, a shrine called the *Daishi-dō* dedicated to Kōbō Daishi, contains an image of that saint, besides fine carvings of dragons. The other buildings are residences of the priests.

The *Ni-ō-mon* at the top of the first flight of steps is a massive structure of *keyaki* wood, ornamented with carvings by Gotō Kisaburō. Under the architrave are eight groups representing Chinese children at play, and sages, probably intended for the "Seven Sages of the Bamboo Grove," whose recreations are chess, music, drawing, and calligraphy. At the r. end are groups of young cock-fighters, and the child delivered from the tall water-jar by his sharp-witted companion Shiba Onkō, who breaks a hole in it with a stone to let the water escape. In front r. is a sage writing an inscription, l. another playing on the harp. On the l. side are children at play, and a group the central figure of which dances to the music of flageolet and drum. At the back are groups of checker-players and of sages inspecting a picture. Close to the r. of the Ni-ō-mon stands a handsome granite beacon erected in 1894, and decorated with the names of the donors in lettering of bright red,—the colour of Fudō's flames. Notice also the huge sword meant to scare away evil-doers.

On either side of the steps leading up from this gate to the *Hondō*, or Main Temple, the prettily arranged rockwork crowded with bronze and stone figures has a peculiarly bizarre but not unpleasing effect.

As one approaches the Hondō, the first thing that strikes the eye is the huge receptacle for money-offerings. Above it is a large panel with carvings of phœnixes gorgeously coloured, and on the r. and l. of this are coloured panels of peacocks, also in relief. This is the only colouring about the building, the rest of the exterior being of unpainted *keyaki* wood. The sides and the back are decorated with eight splendid panels, each 9 ft. by 4 ft., representing groups of the *Go-hyaku Rakan* in low relief, with an immense variety of incident

and portraiture. They were carved by Matsumoto Ryōsan. On the huge doors that close the sliding windows of this part of the building, are beautiful carvings of the Twenty-four Paragons of Filial Piety, each panel (2½ ft. by 2 ft.) containing two subjects by Shimamura Shumbyō. The dragon and angels on the ceiling, and the bold sketches of the *Jū-roku Rakan* behind the main altar are by Kanō Kazunobu, a painter of the present century.

In the *Naijin*, or Holy of Holies, is the sacred black image of Fudō (often called Dainichi, with whom, as mentioned on p. 46, Fudō is identified), hardly visible in the dim light. Among the rockery behind are thirty-six small bronze figures; in the centre at the top is Fudō in a cave, and higher up on the r. the saint En-no-Shōkaku. The grotesque figures popularly called *Daira-botchi* in the gables, which bear the ends of the ridge-pole, are excellent expressions of the effort to support a heavy burden. Round the building, under the architrave, are groups of fabulous animals.

The three-storied *Pagoda* is a beautiful example of this architectural form, finely decorated and painted. The black groups on the four sides represent the Sixteen Rakan, the work of Shimamura Entetsu. The bell-tower opposite is also well worth a few minutes' attention. Close by on the r. is a handsome library (*Kyōdō*), containing a highly decorated revolving octagonal box borne on the shoulders of parti-coloured demons. Note the peculiar coffered ceiling painted with kaleidoscopic patterns. In the ex-voto Hall (*Emadō*) to the l. of the Library, are pictures of Fudō helping suppliants; also a huge rosary, the string of which is a cable made of human hair, and various other gifts. The two large anchors thickly encrusted with barnacles were found by fishermen near Shirahama, off the coast of Bōshū.

A flight of steps leads up to another level where stands a large red shrine called the *Kōmyō-dō*, or Hall of Resplendent Light. The other ex-voto shed l. contains a large variety of interesting offerings, where charms and pictures of all kinds may be purchased. The grounds constantly present the aspect of a fair.

If time permits, a visit may be made to the small but noted shrine of *Sakura Sōgorō* at Kōzu-mura, 15 *chō* W. of Narita by jinrikisha.

In the year 1644 a band of village elders, headed by one Sōgorō, proceeded to Yedo to protest against the tyranny of the lord of Sakura. Even to protest was in those days a capital offence, acquiescence in all the mandates of his superiors being an inferior's sole and sufficient duty. Not Sōgorō only was put to death; his wife was crucified with him and their three children decapitated before their eyes. One, a child of seven, was butchered as he was eating the sweetmeats thrown to him by the compassionate spectators. This pathetic story is graphically told in Vol. II. of Mitford's *Tales of Old Japan*.

The buildings are all the outcome of modern piety, plain and substantial, but adorned with carvings of some merit. Charms bearing the name of the martyred peasant together with pictures of him and his wife and children sell in large numbers. Near by on the r. is Sōgorō's grave, where incense is kept perpetually burning.

The Shintō *Temple of Kadori*, famous but not specially interesting, stands to the N. E. of Narita, 1 hr. distant by train. The name of the nearest station is *Sawara*. Numerous *inns* crowd the entrance to the splendid grove of trees in which the temple stands.

This temple is dedicated to Futsu-nushi or Iwa-nushi, a deified warrior of the mythical period, whose symbol is a sword. The date of its foundation is unknown, but may be placed a good deal earlier than the 5th century. The present building was erected at the beginning of the 17th century, and restored in A.D. 1700. It is said that, as late as the begin

ning of the 17th century, the waters of the Tonegawa came right up to the base of the hill on which the temple stands, and that all the rice-fields between it and Tsunomiya, about 3 m. distant, have been reclaimed since that period.

11.—Ascent of Tsukuba-san.

Tsukuba-san, a mountain 2,925 ft. high, situated 40 miles to the N.N.E. of Tōkyō, and forming even at that distance a striking feature of the landscape, is best reached by taking train at Ueno Station for *Tsuchiura* (*Inn*, Matsu-ya), on the East Coast Railway (see Route 22), whence 4 *ri* by jinrikisha viâ *Hōjō* to the foot of the mountain. Hence to the vill. of Tsukuba is 1 hr. walk uphill. It should be agreed upon beforehand with the jinrikisha-men that they must shoulder the luggage and act as guides as far as the inn.

The name *Tsukuba* is said to be composed of two Chinese words meaning "built bank;" and the legend is that Izanagi and Izanami constructed the mountain as a bulwark against the waves of the Pacific Ocean, which they had forced to retire to the other side of Kashima, formerly an island in the sea. This tradition is in accordance with the fact, recently verified by geologists, that the E. shores of Japan have been gradually rising during many centuries past. One legend says that Tsukuba is a fragment of the sacred mountain in China called Godai-san, which broke off and flew over to Japan. This is supposed to account for the peculiar plants found on it. But the fact is that no botanical species occur here that are not also found on other Japanese mountains, although the inhabitants of the vicinity, noticing the difference between the floras of the mountain and the plain, might naturally be led to attribute a miraculous origin to the former.

Saturnalia used formerly to be held here. The following is a translation of an extremely ancient ode:—

Where many an eagle builds her nest,
On Tsukuba's mountain-crest,
There the men and maids foregather,
And this the song they sing together:
"I your mistress mean to woo!
You may take and love mine too!
For the gods that here do throne
Ne'er this ancient use disown:
So shut your eyes but for to-day,
And find no fault howe'er we play!"

The cleanly little vill. of Tsukuba (*Inn*, *Edo-ya), lies about halfway up the mountain. Most of the houses command a fine view of the plain of Tōkyō, stretching away towards Fuji. The ascent begins immediately after leaving the vill., the way passing through the grounds of a temple. From this point to the summit of the W. peak, called *Nantai-zan* (Male Mountain), the distance is about 50 *chō*. This is the usual ascent, being less steep than the path up the E. and lower peak, *Nyotai-zan* (Female Mountain). The summit is dotted with numerous shrines, of which the largest is sacred to Izanagi. Similarly, the temple on Nyotai-zan is dedicated to his consort Izanami. There is a magnificent view of the Tōkyō plain, Fuji, Asama-yama, and the Nikkō range. Pines and cryptomerias cover the mountain, and the rocks about the summits are awkward to scramble over, the assistance of an iron chain being necessary in some places. From the W. to the E. peak is an interval of about ½ m. The descent from the latter is 70 *chō*. It passes over and between huge rocks, to which fanciful names have been given, from their supposed resemblance to portions of the human body. The ascent and descent occupy about 4 hrs.

ROUTE 6.

The Hakone District: Miyanoshita, Hakone.

1. General Information. 2. Miyanoshita and Neighbourhood. 3. Hakone and Neighbourhood.

1.—General Information.

This route is specially recommended, as uniting charm of scenery, accessibility, and an un-

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usual degree of comfort. All tourists arriving at Yokohama are advised to devote a week to it, and if they have not so much time at their disposal, then to devote two or three days to a portion of it. Even should they be disinclined for walking and sightseeing, they will find no place more pleasant for idling in at all seasons than Miyanoshita. It offers another advantage as a convenient starting-point for the ascent of Fuji.

The word *Hakone*, it should be observed, though employed by us, as by all Europeans to denote the village called by the Japanese *Hakone-no-shuku*, *Hakone-no-eki*, or *Hakone-machi*, is properly the general name of the entire mountainous district lying at the neck of the peninsula of Izu, between the Bays of Odawara and Suruga. For this reason the Japanese talk of Miyanoshita, Kiga, etc., as being "*in* Hakone." The original name of Hakone Lake (now, however, used only in poetry) is *Ashi-no-Umi*, that is, the Sea of Reeds. (Compare the name of *Ashi-no-yu*, "the Hot Water of the Reeds," which is really deserved, as these springs issue from a reedy marsh.) The lake measures, in round numbers, 1½ *ri* long, 4½ *ri* round, and has a depth of 37 fathoms in its deepest part.

The following are the heights of the chief villages and mountains mentioned in this route :—

Ashinoyu	2,870	feet.
Futago-yama	3,630	,,
Gōra	2,300	,,
Hakone	2,400	,,
Kamiyama	4,790	,,
Kintoki-zan	4,040	,,
Koma-ga-take	4,420	,,
Kowaki-dani (Kojigoku)	2,100	,,
Miyanoshita	1,400	,,
Myōjin-ga-take	3,880	,,
Myōjō-ga-take	3,080	,,
Ōjigoku	3,466	,,
Otome-tōge	3,333	,,
Saijōji (Dōryō-san)	1,240	,,
Ten Province Pass	3,216	,,
Yu-no-hana-zawa	3,100	,,

2.—Miyanoshita and Neighbourhood.

Miyanoshita is easily reached from Yokohama by the Tōkaidō Railway to Kōzu station, 1½ hr.; thence by electric tram to Yumoto, 1 hr.; thence by jinrikisha (at least two men necessary) or on foot, for 1½ *ri* up the valley of the Hayakawa to Miyanoshita, nearly 1 hr. by jinrikisha, 1¼ hr. on foot,—say 4½ hrs. for the whole journey, including stoppages. From Tōkyō it is 1 hr. more, or 5½ hrs. in all. The total distance from Kōzu to Yumoto is 10 m., and from Yumoto to Miyanoshita, 4 miles.

At **Kōzu** (*Inn*, Kōzu-kwan), it is worth devoting a few minutes to walking out on the beach to look at the beautiful view of Odawara Bay, with to the r. the peninsula of Izu on whose coast Atami is situated, ahead the volcano of Ōshima (Vries Island), and the islet of Enoshima to the l. Turning round, one has a magnificent view of Fuji. The road from Kōzu to Yumoto—the old Tōkaidō—leads past (about 1 m.) the *Shōtō-en*, an inn situated on the beach, with detached apartments and sea bathing. It is patronised by the higher official class.

A little further on, the broad *Sakawa-gawa* is crossed, where a curious method often resorted to for the protection of the embankments of capricious rivers may be observed. Large open crates made of split bamboos are filled with stones, and set in rows along the bank. Their appearance has gained for them the name of *ja-kago*, literally "serpent-baskets." The half-way station on the tram line is

Odawara (*Inn*, Koise-ya), a town celebrated in Japanese history as the scene of many bloody conflicts in feudal times.

Odawara belonged successively to various families of Daimyōs, who dwelt in the castle which was not finally destroyed till the time of the late revolution. The most celebrated of these families were the Hōjō, a younger branch of the family of "Regents," who ruled over Japan during the 13th century and the first three decades of the 14th. This younger branch, selecting Odawara as their seat in A.D. 1495, continued to reside there for

five generations, namely, till 1590, when they were defeated and the power of their house broken for ever by the Taikō Hideyoshi in the battle of Ishikake-yama. Retiring to their castle, the various commanding officers on the Hōjō side could come to no agreement, as time wore on, as to whether it were better to await the onslaught of the enemy, or to sally forth themselves and offer battle. While they were still discussing this question in all its bearings, Hideyoshi made a sudden attack and captured the castle by a *coup de main*. Hence the proverbial saying, *Odawara hyōgi*, that is, "the Odawara Conference," which means endless talk resulting in nothing.

The tram station stands opposite the ruined walls of the castle. On leaving Odawara, the road enters the valley of the *Hayakawa* near the mouth of that stream, which takes its origin in Lake Hakone. The two round summits seen almost constantly ahead are Futago-yama, or the Twin Mountains. The avenue to the r. of the tram road marks the Tōkaidō, which carriages and jinrikishas still follow. Near

Yumoto (10 min. out of the vill.), is a cascade known as *Tamadare no taki*. A small fee is charged for admittance. Yumoto boasts a large *inn*, called **Fukuzumi**. Foreigners obliged to break the journey are, however, advised to push on ½ m. further to the vill. of

Tōnosawa, where the Suzuki Hotel will be found a pleasanter stopping place with good hot springs. The mosaic wood-work (*kiji-mono*), which from Yumoto onwards fills such a prominent place in every shop-window, is the specialty for which the whole Hakone district is noted. The hamlet more than half-way up from Yumoto to Miyanoshita is called *Ōhiradai*. On the r. side is a good wood-work shop, Watanabe, whose specialty is the fine bamboo basket-work of Shizuoka.

Miyanoshita (Hotel, *Fuji-ya, in European style) is a pleasant resort for many reasons,—the purity of the air, the excellence of the hotel accommodation, the numerous pretty walks both short and long, the plentiful supply of "chairs" and of specially large and comfortable *kagos* for those who prefer being carried, and the delicious hot baths, which, containing but faint traces of salt and soda, may be used without medical advice. The upper portion of the village is called *Sokokura*. The principal short walks from Miyanoshita are:—

1. To **Kiga** (distance, 9 *chō*, say ¼ hr.):—no climbing, tame fish to feed with cakes at the favourite "Gold-fish Tea-house." Looking back from here, one sees the tea-house of *Mi-harashi* perched high up the steep hillside. Paths lead up to it from the main road. Equally flat and pleasant road 5 *chō* further up the valley of the Hayakawa to *Miyagino*, a vill. built on both sides of the stream.

2. Instead of crossing the bridge to Kiga, turn l. up the romantic gorge of the *Jakotsu-gawa*, lit. "Stream of the Serpent's Bones," so called from some white stones popularly believed to be the bones of dead serpents. There is here a waterfall, and the hot water which supplies the village can be seen issuing from the rocks in several places.

3. To **Dōgashima**, a hamlet some few hundred yards below Miyanoshita, down a steep ravine. Here are a pretty cascade and a charming villa, permission to see which may sometimes be obtained through the proprietor of the Fujiya Hotel.

4. Climb half-way up **Sengen-yama**, the wooded hill immediately at the back of the Japanese wing of the Fujiya Hotel. It is a steep pull of 25 or 30 min. to the tea-shed, some 700 ft. above the village, whence beautiful view of upper half of Fuji. This walk may be continued along the ridge towards Ashinoyu, but is pleasanter if taken in the opposite direction.

Somewhat longer (1 to 2 hrs.),

less good walking, but very picturesque are :—

5. To **Kiga** and **Miyagino,** as in No. 1 ; then cross the river and turn sharp to the r., walking back on the other side, and re-crossing to the Miyanoshita side at Dōgashima. Guide indispensable. This, the most beautiful of all the walks near Miyanoshita, takes a good walker a little over 1 hr.

6. Up to **Kowaki-dani** (Kojigoku), then down past the hamlet of *Ninotaira* to Miyagino and Kiga, whence back by the main road. This walk may be abridged by turning to the r. before reaching Kojigoku, almost all the paths r. leading down ultimately to the Kiga road. Many persons elect to stay at Kowaki-dani rather than at Miyanoshita, as the former place is some 700 ft. higher, and consequently has cooler air. The semi-European Mikawa-ya Hotel possesses excellent baths. The 15 *chō* (1 m.) from Miyanoshita to Kowaki-dani is done on foot or in chairs.

The meaning of the name *Kojigoku* is "Small Hell". It was given to the place in allusion to some small sulphur springs, which supply the hotel baths. In 1877, on the occasion of the visit of H. M. the Mikado, the name of Kojigoku was officially altered to *Kowaki-dani*, which means the "Valley of the Lesser Boiling."

7. To the hot spring of **Gōra,** through the wood leading to Ōjigoku ; returning home by the zigzag road over the moor to Miyagino ; under 2 hrs.

Good half-day excursions are to :—

8. **Ōjigoku,** or Big Hell, alternatively named *Ōwaki-dani*, i.e., the Valley of the Greater Boiling—distance, a little under 2 *ri* to the top of the gorge. Neither name is a misnomer. The whole gorge reeks with sulphurous fumes, vegetation decreases as one ascends higher, and the aspect of the scene becomes weird and desolate. It is advisable to keep to the path and tread carefully after the guide, as more lives than one have been sacrificed by a false step on the treacherous crust. The view from the top of the gorge differs as widely in its charms from the scene of desolation just traversed as can well be imagined. In the centre, Fuji towers up in perfect beauty. To the extreme r. is tooth-shaped Kintoki-zan, then the Otome-tōge, the Nagao-tōge, and to the l. the more imposing slopes of Ashitaka. The summit of Kamiyama, which rises up immediately behind the sulphur springs, distinguishes itself by its graceful outline and by the dense forest covering its sides. The vegetation of this neighbourhood is remarkable, consisting as it does chiefly of the small box and *asemi* (*Andromeda japonica*).

9. Up **Myōjō-ga-take,** or *Mukō-yama*, the big grassy hill immediately opposite Miyanoshita, on the l. side of the stream. It is a walk of 1½ hr. to the top, the path at first leading down through the vill. of Dōgashima, there crossing the stream, and then turning considerably to the r., before turning l. again along the crest of the hill. The view from the summit is magnificent. In the centre is Fuji, the depression immediately in front of which is the Otome-tōge ; then to the r. Kintoki and Myōjin-ga-take, behind which rise Ōyama and Tanzawa ; in the plain the Sakawa-gawa, and behind it the low range of Sogayama. The town of Odawara can be seen by walking back a few yards ; then the sea with Ōshima, and to the r. the low slope of Ishikake-yama ; then Futago-yama, Koma-ga-take, Kamiyama, and Dai-ga-take. The blear spot on Kamiyama is the solfatara of Sō-un Jigoku. Still further to the r., in the blue distance, is Ashitaka-yama. The best time to view this scene is at sunrise or at sunset. The coolie should therefore carry a lantern, either for the first or for

the last portion of the walk. The descent viâ Miyagino and Kiga is steeper in parts even than the ascent. This expedition is not recommended to people with weak heads or during the heat of summer. The whole will take 3½ hrs., including a short rest at the summit.

10. To the **Dai,** or Terrace, on the top of the hill leading to Saijōji (see No. 16), 1½ hr. climb for sake of splendid view. Thence l. along the ridge, and down the next depression (Yagura-zawa-tōge) also to the l., and so home,—4 or 5 hrs.

The following are longer excursions, occupying the greater part of a day :—

11. To **Ashinoyu** and **Hakone** (1 *ri* 8 *chō* to Ashinoyu, thence a little over 1 *ri* on to Hakone, say 5½ m. altogether). *Ashinoyu* (*Inns,* Matsuzaka-ya, Europ. food and beds ; Kinokuni-ya) is famous for its sulphur springs, whose efficacy in the treatment of skin diseases and rheumatism attracts crowds of Japanese patients and not a few foreigners, despite the bare uninviting appearance of the locality. Ashinoyu is very cool in summer, owing to its height, but pays for this advantage by being frequently enveloped in mist. The road thither, about half of which is a stiff pull, leads close by Kowaki-dani. Just before reaching Ashinoyu, the guide should be told to lead over a small eminence, close to the road, known as *Benten-yama,* which offers a good view,—Odawara Bay, the peninsula of Misaki with Enoshima like a little knob on the coast; and beyond that, Tōkyō Bay and the blue outline of the provinces of Kazusa and Bōshū, which divide Tōkyō Bay from the Pacific. The principal mountain to the l. is Ōyama, shaped like an obtuse triangle. Turning round, one has Futago to the l., Koma-ga-take and Kamiyama to the r. Ashinoyu itself commands no view, as it lies in a marshy depression, though on the top of a hill.

[At the end of the vill., a path l. leads up **Futago-yama,**

* *Futago-yama,* lit. Twin Mountain, is a favourite designation for such double peaks.

25 min. to the first summit of the nearer peak (*Uwa-Futago*), which presents a garden-like appearance, and ½ hr. more to the second summit, passing through an ancient crater now thickly carpeted with moss and overgrown with bushes and trees. The view from this second summit is the finer, including Lake Hakone and many of the points enumerated on the next page under Kamiyama. It is possible to reach the further peak of Futago-yama (*Shita-Futago*); but the labour is not repaid, as the summit itself is covered with trees and bushes that shut out all view.

On a hill 8 *chō,* say ¼ hr., beyond Ashinoyu, at a place called *Yu-no-hana-zawa,* a bathing establishment with very strong sulphur baths was opened a few years ago. It commands a fine view, similar to that from Benten-yama. This walk, and that along the flat in the direction of Hakone, are the two best for invalids staying at Ashinoyu.]

After leaving Ashinoyu, the path is at first level, and then descends most of the way to Hakone. The first object of interest passed is, l., a set of three small stone monuments dedicated to the Soga Brethren and to Tora Gozen (see p. 84). A few yards further on, to the r. and half-hidden among the grass and bushes, is a block of andesite rock well-worth pausing a moment to inspect, as it is covered with Buddhist images carved in relief. These images are known as the *Ni-jū-go Bosatsu,* that is, the

Twenty-five Bosatsu ; (see p. 46). The carving apparently dates only from A.D. 1293, though attributed to Kōbō Daishi.

Two or three of the images at the top are unfinished. According to a legend still credited by the country-folk, Kōbō Daishi had carved the other twenty-two during a single night; but as day broke before the completion of his labours, the rest perforce remained incomplete.

But the chief curiosity on the road is the colossal image of Jizō (*Rokudō no Jizō*) carved in relief on a block of andesite, and ranking among the triumphs of the Japanese chisel. Tradition has it that the great Buddhist saint, Kōbō Daishi, carved this image also in a single night. A festival in its honour is celebrated yearly on the 23rd August.

[**Koma-ga-take** may be ascended by a track starting from the depression immediately beyond the large image of Jizō, leading up to the r., and following along the ridge. This mountain is rather less worth climbing than Kamiyama, as the plateau-like nature of the top makes it impossible to take in the whole view from any single spot. It has, however, the advantage of affording the completest view of Lake Hakone. Time, 50 min., or say, 2¼ hrs. from Miyanoshita.

A boulder at the top of Koma-ga-take is the subject of a curious superstition. It is believed that the water contained in the hollows of this boulder never runs dry, and the peasants of the surrounding country make pilgrimages to it in seasons of drought, in order to obtain rain by scattering the drops to the four winds. But if any of the water be taken down the mountain, the result is a typhoon.

Koma-ga-take may also be ascended from a point nearer the vill. of Ashinoyu; but the climb is then considerably steeper.]

The two meres (*Shōni-ga-ike* and *Nazuna-ga-ike*), r. and l. on the way between Ashinoyu and Hakone, are the remains of ancient craters. Shōni-ga-ike generally affords fair skating in the winter. The first hamlet reached on getting to the lake is *Moto-Hakone*, 15 *chō* this side of Hakone itself. The *Matsuzaka-ya Inn*, pleasantly situated on the border of the lake, commands the best view of Fuji in this neighbourhood.

Instead of returning to Miyanoshita by the way one has come, it will be found pleasant in warm weather to take a boat from Hakone (or from Moto-Hakone, which shortens the expedition by one mile) to the far-end of the lake,—*Umi-jiri*, lit. "sea-end," as it is termed. Alighting there, we go past the little bathing village of *Ubago*, up the spur separating the lake from Ōjigoku, and return to Miyanoshita by the Ōjigoku way, as in Walk No. 8. Those who have done the expedition, not on foot, but in chairs or *kagos*, can take these conveyances with them in the boat, and can be carried most of the way home from Umijiri. It is only necessary to walk over the dangerous portion of the Ōjigoku gorge. Instead of taking a boat, some may prefer to follow the path along the edge of the lake. The distances, if this extension be adopted, are as follows :

Miyanoshita to :—	*Ri*	*Chō*	*M.*
Ashinoyu	1	8	3
Moto-Hakone		23	1½
Hakone		15	1
Umijiri	1	18	3¾
Ubago		12	¾
Ōjigoku		8	½
Miyanoshita	1	34	4¼
Total	6	10	15½

12. Up **Kamiyama**, the central and highest peak of the Hakone range, the way—we purposely say "way," for there is not always a path—lying first among long grass, and then through scrub. It is best

to ascend from a point on the Ō-jigoku road past the vill. of Ninotaira, and to descend viâ Yu-no-hanazawa, whence down by a zigzag path passing through Kowaki-dani. The ascent will take a fair walker 2½ hrs., the whole expedition, say, 5 hrs. Its roughness makes it unsuitable for ladies. An old crater is traversed before reaching the summit, which commands a grander panorama than any other in this district. Fuji towers to the N.W., flanked by the snowy summits of the Kōshū mountains to the r. and the Shinshū mountains to the l. Further l. is Ashitaka-yama, then the blue Gulf of Suruga with its line of surf, and the narrow pine-clad promontory of Mio-no-Matsubara shutting in Shimizu Bay. Next comes the peninsula of Izu with the Amagi-san range, Hatsushima near Atami, smoking Vries Island and the smaller islands of Toshima, Niijima, etc., forming with it and with more distant Hachijō the "Seven Isles of Izu;" Sagami Bay, with the town of Odawara, the river Sakawa, Enoshima, and the promontory of Misaki, with the further promontory of Sunosaki in Bōshū behind; the plain that stretches towards Fujisawa, Ōyama, and the Tanzawa range. All the summits of the Hakone range are grouped in the nearer distance at the spectator's feet. Between him and Fuji is a ridge, the three lowest points of which are the Otome-tōge, Nagao-tōge, and Fukara-tōge. The grassy summit on the other (southern) side is Koma-ga-take with Futago-yama behind, while Taikō-yama and Ishikake-yama stretch behind that again like a long wall. Miyanoshita, too, is visible on this side.

Taikō-yama, or *Taikō-michi*, be it observed, takes its name from a tradition to the effect that the Taikō Hideyoshi led his troops along it when going to fight the battle of Ishikake-yama. The way was shown him—so it is alleged—by a hunter, whom he thereupon killed, in order to make sure that the enemy should not profit by the poor fellow's local knowledge.

13. Up most of the way to Ashinoyu; thence turning sharp l. for 30 *chō* down a steep and stony but picturesque path, which passes through the vill. of **Hata** on the old Tōkaidō. The first portion of the descent is called *Takizaka*, or Cascade Hill, on account of a pretty cascade seen to the r. about two-thirds of the way down. The return to Miyanoshita is made viâ Yumoto, Tōnosawa, and Ōhiradai,—total distance, about 5 *ri*.

14. To the top of the **Otome-tōge**, or Maiden's Pass, distant 3 *ri* (7½ m.), whence can be gained the nearest and most complete view of Fuji and of the plain at its base. The path is not steep, excepting some 8 *chō* in the middle up a hill called the *Usui-zaka*, and 11 *chō* stiff climbing at the end. It is possible, however, to ride or to be carried the whole way in a chair. The path leads through Miyagino, crosses the Hayakawa, and continues up the valley to the vill. of *Sengoku*, noted for its cattle and horse-farm.

[From Sengoku, the ascent of tooth-shaped **Kintoki-zan** takes 1 hr., the climb being steep for a portion of the way. One may also reach it from the Otome-tōge, but that is much longer. The summit, which is marked by several tiny shrines and is clear of trees, affords a grand view. The people of the surrounding country-side ascend Kintoki-zan annually on the 17th day of the 3rd moon, old style, on which day the festival of *I-no-hana* ("the boar's snout") is held on the summit. The name of the mountain is derived from that of Kintoki, a mighty hunter of legendary fame.]

The climb up the Otome-tōge commences shortly after leaving Sengoku. The labour it entails is amply repaid by the view from the

gap forming the pass. Persons with sufficient time will do well to climb up the hill to the r., from whose top are visible the snow-clad peaks of the mountains of Kōshū and Shinshū. It is also possible to walk l. along the ridge to the *Nagao-tōge*, the first ½ hr. scramble through difficult scrub being rewarded by a glorious view from the open summit of the Nagao-dai. In this case the return is made viâ the farm.—To travel out to Miyanoshita viâ the Otome-tōge, is a pleasant alternative route for those who intend visiting this district a second time. Instead of alighting at Kōzu, one continues in the train as far as Gotemba station, situated in the plain at Fuji's base. From Gotemba it is 2½ *ri* to the top of the pass, but the first portion of the way may be done in jinrikisha. Gotemba is also the nearest station for travellers coming up the Tōkaidō Railway from Kōbe, bound for Miyanoshita. But if they have much luggage or object to walking, they should go on to Kōzu, whence the facilities for proceeding to Miyanoshita are greater.

15. To the vill. of Sengoku, as in the preceding walk; there cross the river to the thickly wooded hill of **Dai-ga-take;** then past the hot springs of *Yuba*, again crossing and re-crossing the river to Miyagino, and so home. The park-like scenery about Dai-ga-take and Yuba differs from that of the other walks in the neighbourhood of Miyanoshita. Time, 2 hrs. from Sengoku, or 4 hrs. altogether.

16. To the Buddhist temple of **Saijōji,** sometimes called *Dōryō-san*, distant 3 *ri*. Though placed last, this long expedition is perhaps the most delightful of all; for it alone includes architectural beauties as well as beauties of nature. The path, after passing through Kiga and Miyagino and crossing the Hayakawa, leads up to a grassy plateau near the summit of *Myōjin-ga-take*,—not to be confounded with the Myōjō-ga-take of Walk No. 9. (Though *kagos* go this way, horses cannot. Riders therefore have to go round viâ *Yagura-zawa*, which increases the distance by about a couple of miles.) Tell the guide to lead to the spot called the *Dai*, or Terrace, ¼ hr. out of the way, to the l., whence may best be seen the superb view:—on the one hand, the sea, with Vries Island, the peninsula of Bōshū, and the nearer peninsula of Sagami, the plain of Sagami watered by the rivers Banyū and Sakawa, the mountain ranges of Ōyama, Kurakake, Tanzawa, Sōbutsu, Yagura-dake, and many of the mountains of Kōshū; on the other, the wooded heights beyond the Hakone pass which dwarf the nearer ridge of Takanosu; then turning towards the r., double-crested Futago-yama, Koma-ga-take, Kamiyama, and the long ridge to the W. of Hakone which terminates in Kintoki-zan; and above and beyond all, the gigantic cone of Fuji. From this point it is a descent, Saijōji being even lower down on the far side of the mountain than Miyanoshita is on the near. Before reaching it, the open moorland of the hillside is exchanged for a fine grove of pines and cryptomerias, with an undergrowth of beautiful flowering shrubs,—deutzia, azalea, pyrus japonica, aucuba, etc., according to the season.

The monastery of Saijōji, which belongs to the Sōtō sect of Buddhists, was founded by a hermit named Ryōan, who died A.D. 1401; but it owes its special reputation for sanctity to his successor Dōryō, who was supposed to be one of the numerous incarnations of Kwannon, the Goddess of Mercy.

To Dōryō's memory is dedicated the finest of all the shrines which collectively constitute Saijōji. It is called Myōkwaku-dō, and stands at the top of a flight of steps to the l. The links of the chain which divides the staircase into two parts are often bound with scraps of paper, on which pilgrims have

written short prayers. The fan of feathers, which forms so striking a feature of the ornamentation, was Dōryō's crest. The winged figures with large noses represent goblins (*tengu*), who dwell in the mountains. Do not fail to notice the elaborate wood-carvings. Most of the large upright stones of irregular shape inscribed with characters in red or gold, which are scattered about the grounds, are memorials of persons who have at various times contributed towards the repairs of the temple. So is the hideous grey railing, by which more recent piety has succeeded in marring the perfect taste and beauty of the scene. It is generally most convenient to lunch at Saijōji *al fresco* in one of the retired portions of the temple grounds. There are also several tea-sheds some way down the avenue beyond the temple.

Instead of returning to Miyanoshita the way one came, it is far better to arrange at the hotel, before starting, to have jinrikishas in waiting at the end of the stately avenue of cryptomerias leading from the temple down for 28 *chō* to the vill. of *Sekimoto* (*tea-house*, Saka-ya). After the fatigues of the walk, one can thence bowl along merrily through the pleasant valley of the Sakawa-gawa, skirting Odawara, whence by tram to Tōnosawa, and by jinrikisha or on foot up to Miyanoshita. The total distance of the trip, as thus modified, is 10 *ri* 25 *chō* (26 miles); but the 3 *ri* in jinrikisha from Sekimoto to Odawara, and the possibility of doing all the remainder of the way up to Miyanoshita by jinrikisha, diminish the exertion. Allow 9 hrs. for the whole.—It is also possible to take Saijōji on the way back from Miyanoshita to Yokohama, by joining the railway at *Matsuda*, the nearest station to the temple. The distance from the end of the avenue just mentioned, is under 2 *ri*. From 6 to 7 hrs. should be allowed for the whole expedition, including a stoppage for lunch.

3.—Hakone and Neighbourhood.

Hakone is most quickly reached from Yokohama and Tōkyō by the Tōkaidō Railway as far as Kōzu, thence by tram to Yumoto, and on foot or in *kago* along the old Tōkaidō up the Hakone pass viâ Hata, the whole journey taking about 6 hrs. from Yokohama, or 7 hrs. from Tōkyō. The way up the Hakone pass is picturesque, notwithstanding recent deforestation; but the road is stony beyond description. Many residents prefer to travel viâ Miyanoshita, where they spend the night, and then push on next morning by Walk No. 11 (see p. 154).

The respective merits of Hakone and Miyanoshita as summer resorts form a constant subject of debate between the partisans of the two places. Miyanoshita has the advantage of hot springs, a drier air, easier access, and a hotel in European style. Hakone is cooler, being 1,000 ft. higher, it affords more privacy, and has a picturesque lake where one may bathe and boat and go on water picnics. The view of Fuji, too, and the reflection of Fuji in the lake (*Hakone no saka-Fuji*) are great attractions. In winter the advantage is altogether on Miyanoshita's side. No one thinks of staying at Hakone during that season, whereas Miyanoshita is equally pleasant all the year round. Indeed, many prefer the early winter there to the summer, as the air is almost always clear in winter, and walking consequently more enjoyable. The chief *inn* at Hakone is the Hafu-ya, on the lake. But as nearly every house in the village is to let during the summer season, the plan usually followed by families from Yokohama and the China ports is to hire a separate residence by the month, bring their own servants with them, and set

up housekeeping. European furniture of a rough kind is generally obtainable, as also provisions during the summer season.

Some of the most enjoyable expeditions from Hakone are the same as those already described from Miyanoshita,—for instance, those to Ōjigoku, to Ashinoyu, up Futago-yama, etc. The following may also be recommended :—

1. The Temple of **Gongen,** 1¼ m. The way leads along an avenue of fine cryptomerias that lines the Tōkaidō. A flight of steps will be seen r., near which formerly stood the old Barrier (*Hakone no seki*) and guard-house, where all travellers were challenged and required to show their passports. The barrier was removed in 1871, but part of the stone-work still remains.

Kaempfer, who passed this way on Sunday, the 11th March, 1691, writes of this guard-house as follows :—"We came to the Imperial guard at the end of the village, where all the Japanese came out of their *Norimons* and *Cangos*, and those on horseback alighted from their horses, presenting themselves very respectfully and bareheaded, to be search'd, which however was done but slightly. If there be any the least suspicion of a woman, disguis'd in man's cloaths, they must be more narrowly search'd, with this difference however, that in this case, they are examin'd by women. Private persons going up to *Jedo*, must show their Passports at this place, otherwise they are kept under arrest for three days, before they are permitted to pursue their journey."

Following along the avenue, we soon come l. to an Imperial Summer Palace (*Rikyū*), not accessible to the public. The next point in the road is the *Matsuzaka-ya* inn, commanding the best view of Fuji to be had anywhere on the shores of the lake. A little further on, we pass under a stone *torii*, and enter the hamlet of *Moto-Hakone*. We then turn slightly to the l., passing under a red *torii*, by the side of which stands a wooden shed containing two iron rice-boilers said to have been used by Yoritomo on his hunting expeditions. The road here skirts the lake, soon bringing us to a charming vista as we ascend to the foot of the temple steps. On the l., just before passing through the *torii*, stands the custodian's house, where Yoritomo's sword and other relics are preserved. Also on the l., half-way up, is a shrine dedicated to the Soga Brethren. The main temple is a picturesque relic of mouldering antiquity. The annual festival is celebrated on the 1st August.

2. Walk to the **End of the Lake,** 5 m. along the E. shore, to *Umijiri*, as the N. end of the lake is called.

3. Along the **Sukumo-gawa.**—This is a picturesque, but rather rough walk. The stream has to be perpetually crossed and re-crossed, and sometimes wading is unavoidable. The path finally leads out near the vill. of *Hata*, whence home. At the beginning of the valley, a path to the r. leads to *Yoshihama* on the coast.

4. Walks in the **direction of Atami.**—Several pleasant walks can be taken in the direction of the Ten Province Pass and Atami, notably one up the slope of *Okomayama* and over *Kazukoshi-yama*, to the highest point of the Tōkaidō, where, on a little plateau, the boundary post between the provinces of Sagami and Izu is placed; and back to Hakone by the Tōkaidō. While crossing the plateau, there is a fine view of the lake, the mountains surrounding it, and Fuji beyond, with to the south the Bay of Suruga, the peninsula of Izu, the towns dotting the Tōkaidō, Ashitaka-yama, the Fujikawa far away in the distance like a streak of silver, and still further the long point of Omae-zaki stretching out into the ocean. Distance about 3½ m.

Of all walks in this direction, the most delightful is that to the **Ten Province Pass**(*Jikkoku-tōge*). The climb is for the most part easy enough, and the panorama from

the summit, especially on a fine day in early winter, something never to be forgotten. The top of the ridge, which is marked by a stone known as the *Ten Province Stone*, looks down on the provinces of Izu, Suruga, Tōtōmi, Kōshū, Kōtsuke, Musashi, Shimōsa, Kazusa, Bōshū, and Sagami. Bays, peninsulas, islands, mountain ranges lie spread out in entrancing variety of form and colour, Fuji towering up magnificently above all the rest. The almost artificial-looking little promontory seen constantly to the l. during the higher portion of the walk is called Cape Manazuru. The distance from Hakone is somewhat less than 4 *ri*, and can be done in 3 hrs. A steep descent of a little over 3 m. (1 hr.) leads from the top down to *Atami*.

5. The **Subterranean Water-Course** and the **Fukara-tōge.**—The Fukara Pass (a very low one) is the most southerly of three that lead from the end of Lake Hakone to Fuji, the other two being the Nagao-tōge and the Otome-tōge. The first stage on the way to all three from Hakone is by boat nearly to the end of the lake. Close to the spot on the shore where the way up the Fukara Pass begins, is a tunnel (*suimon*), through which a portion of the waters of the lake is carried to several villages on the other side of the mountain, serving to irrigate their rice-fields, and then flowing on to form the falls of Sano.

This subterranean channel is said to be entirely artificial, the local account being that it was pierced by two brothers, who bored through the mountain from opposite sides until they met in the middle.

The walk up the pass takes only 15 min. The exit of the tunnel (*umi no ana*) is some way down the valley, say 2 hrs. from the boat and back again.

6. The **Nagao-tōge.**—This lies 1 *ri* 7 *chō* from the end of the lake. The way leads first across the Hayakawa, the natural outlet of the lake, which later on flows past Miyanoshita; then along a broad level cinder path to the foot of the pass, and finally by an easy climb of 12½ *chō* to the top. The gap at the summit commands a complete view of Fuji from base to peak. On looking back, the eye sweeps across the plain of Sengoku-hara and over the waters of Hakone Lake. Kamiyama is also seen to advantage, and on its slope can be distinctly traced the solfataras of Ōjigoku. A more extensive and beautiful view is, however, obtained by ascending the hill to the r. of the pass, called *Nagao-Dai*. From this summit, not only Fuji, but the peninsula of Izu, with Amagi-san, the whole of the fertile plain stretching away to the r. of the town of Mishima, the rugged peaks of Ashitaka, the course of the Fujikawa, the promontory of Mio-no-Matsubara, Kunō-zan, and the full sweep of Suruga Bay lie at the spectator's feet.

ROUTE 7.

THE PENINSULA OF IZU.

1. ATAMI AND NEIGHBOURHOOD. 2. TO THE HOT SPRINGS OF SHUZENJI AND TO SHIMODA. 3. FROM NUMAZU TO SHIMODA AND ATAMI BY THE COAST. 4. FROM YUGASHIMA TO ATAMI.

(Conf. map facing p. 151.)

1.—ATAMI AND NEIGHBOURHOOD.

Atami (Higuchi Hotel, foreign style; Sagami-ya, Fuji-ya, and many others) is a favourite winter resort of the Japanese, as it is protected by a high range of hills from the north-westerly winds which prevail at that season. The whole stretch of coast

from Kōzu on the Tōkaidō Railway to Atami partakes more or less of the same advantage; and the soft air, the orange-groves, and the deep blue of Odawara Bay, combine to make of this district the Riviera of Japan.

Atami is most easily reached from Yokohama by rail as far as Kōzu, 1½ hr., whence by tram to Odawara, ½ hr., and then by "jinrikisha tram" (*Jinsha Tetsudō*) for the rest of the way, 4 hrs., along the coast. Jinrikishas may also be availed of. Note that at Odawara time and trouble are saved by continuing on in the tram past the tramway station to the point where the Atami road turns off.

Itinerary by Road.

KŌZU to:—	*Ri*	*Chō*	*M.*
Odawara	1	28	4½
Hayakawa		10	¾
Nebukawa	1	20	3¾
Enoura	1	12	3¼
Yoshihama	1	32	4½
Izu-san	2	12	5¾
ATAMI		18	1¼
Total	9	24	23½

The road is delightfully picturesque and representatively Japanese, leading first under an ancient avenue most of the way to Odawara, and thence up and down along the coast, with ever-changing views of sea and land and of Vries Island smoking in the distance. The little peninsula whose neck is crossed about half-way, is called Cape Manazuru.

Travellers approaching Atami from the Kyōto side may find it a convenient saving of time to change trains at Mishima Junction for *Daiba*, and thence on foot or by jinrikisha over the hills to Atami, 5 *ri*; but pedestrians can save at least 1 *ri* by short-cuts over the springy turf of the higher portion of the walk. During most of the way up, a fine near view is obtained of Fuji, with to the r. Amagi-san and the lower ranges of the peninsula of Izu.

A third way, much to be recommended to good walkers, is that from Miyanoshita viâ Ashinoyu to Hakone (see p. 154), and thence over the hills by the Ten Province Pass (see p. 159), with its incomparable view. The ascent is not very steep, but the descent on the Atami side is short and abrupt. The total distance from Miyanoshita to Atami by this way is between 6 and 7 *ri*; time, 7 hrs., including stoppages.

The curiosity for which Atami is noted is its geyser (*Oyu*), which breaks out once in every four hours in the middle of the town. It originally shot straight up into the air, but is now partially enclosed, and an inhalation house (*Kyūkikwan*) has been erected for patients suffering from affections of the throat and lungs, the salt in which the steam of the geyser is rich being beneficial in such cases. The handsome house close behind the Kyūki-kwan, on the other side of the small creek which flows through the town, belongs to His Imperial Highness the Crown Prince. The chief productions of Atami are a beautifully delicate kind of paper, called *gampishi*, literally, "wild-goose skin paper," —*gampishi-ori*, which is a fabric made of this paper and used for clothing, and an excellent sweetmeat called *ame*.

The walks to be recommended from Atami are:—

1. To the grove of **Kinomiya**, a few min. distant from the hotel. At the far end of this grove, are some of the finest camphor-trees (*kusunoki*) remaining in Japan.

2. To **Uomi**, the hut visible high up on the cliff that shuts in Atami Bay to the S. It is a climb of some 20 min., with a good view.

The name *Uomi*, lit. "fish-outlook," refers to the use to which this post of observation is put. When a school of

bonitos is expected,—and they frequently visit the bay in enormous numbers,—a man stands on this eminence, whence he can see clearly down to a great depth in the water, and makes signs to the fishermen below, indicating to them the direction in which it will be best to turn.

A walk of 25 min. further, up the crest of the hill and then down to the l., leads to some small cascades (*Fudō no taki*). A boat may also be taken, and some caves visited at a point of the coast called *Nishiki-ura*.

3. To the hot springs of **Izu-san,** ½ *ri*. The houses are situated on the rock below the highway, in a manner resembling swallows' nests.

4. To the **Bai-en,** or plum garden. This is a level walk of about 1 mile.

5. To **Tōsawa,** ½ hr. climb halfway up Higane-san to a beautiful grove of trees. There one may turn to the r., and come back by way of the vill. of Izu-san. (This vill. is not below the highway, as are the hot springs of Izu-san, mentioned in No. 3.)

6. Past the Bai-en, and up to the top of the **Fujimi-tōge,** affording a magnificent view similar to that from the Ten Province Stone,—1½ hr. there, 1 hr. back.

7. To the little port of **Ajiro,** 2½ *ri* (6 m.), a steep but pretty walk over the hills, returning, if preferred, by boat. The walk takes about 2½ hrs., the return by sea less. It will be found best to lunch at the *Shimizu-ya Inn*, situated at the point where the Shimoda road branches off r. over the Taka-tōge, and having pleasant rooms overlooking the bay. The vill. itself, which faces N., offers no attractions.

The following are pleasant all day expeditions:—

8. To the islet of **Hatsushima,** noted for its jonquils (*suisen*), thence to Ajiro, and back by the caves of Nishiki-ura.

9. Up **Higane-san,** and down a steep narrow gorge r. from the temple there to the secluded spa of *Yugawara* (*Inn*, Itō); thence back viâ Mongawa on the Odawara road.

10. By boat to **Itō** (*Inn*, Yamadaya at Shishido baths), 5 *ri* 28 *chō* by road, but shorter by water.

The cluster of hamlets, of which *Wada* and *Matsubara* are the biggest, are collectively known as Itō, and noted for their hot mineral waters. The other hamlets of the group are Yukawa, Take-no-uchi, and Arai.

A day is required for the excursion to *Omuro-zan*, an extinct volcano resembling Fuji in shape, and therefore often called by the country-folk *Fuji no Imōto*, "Fuji's Younger Sister," or *Sengen-yama* (Sengen is an alternative name of the Goddess of Fuji). The crater is about 250 yds. in diameter, and some 80 ft. deep, the bottom being covered with scattered blocks of lava. To the E. of this volcano stands a smaller called *Komuro-zan*.

2.—To the Hot Springs of Shuzenji, and over Amagi-san to Shimoda.

Train from Mishima Junction on the Tōkaidō in 1 hr. to Shuzenji, whence by road as follows:

SHUZENJI to:—	*Ri*	*Chō*	*M.*
Yugashima	3	18	8½
Nashimoto	5	6	12⅞
Mitsukuri	2	11	5¾
SHIMODA	2	5	5¼
Total	13	6	32

For travellers from Yokohama or up the Tōkaidō this is a 2 or 3 days' trip, which should be arranged in such fashion as to sleep the first night at Shuzenji, and the second at Yugano (see next page), whence one can easily reach Shimoda by noon on the third day; or if necessary, by pushing on to Yugashima the first night, Shimoda could be reached on the second. It is possible to take jinrikishas as far as Yugashima, and again along the excellently graded road from the

foot of the Konabe-tōge into Shimoda; but they are not always to be depended upon in that direction. Take it altogether, the way beyond Shuzenji is very hilly, and scarcely to be recommended except to pedestrians, who will find it replete with natural beauty, and be able to sleep at a hot spring every night. A jinrikisha road, with tunnel through the Amagi-tōge, is expected to be finished by the end of 1901. The railway, too, now at a standstill for want of funds, will be pushed on to Shimoda within the next few years.

Passing from Mishima Junction through *Mishima-machi*, a town which boasts a large Shintō temple to Ōyama-tsumi, the god of mountains, the line runs along a narrow, well-cultivated plain, or rather valley, bounded on the W. by green hills of abrupt and fantastic shapes, and on the E. by the long hog's-back which shuts out Odawara Bay. Through this valley flows the Kanō-gawa, on an affluent of which, the Katsura-gawa, stands Shuzenji. The rocky sides of *Jō-yama* ("castle hill") present a striking object as seen on the r. of *Ohito* station. At Ōhito, *basha* may be engaged for the 1 *ri* 8 *chō* of flat road to

Shuzenji (*Inns*, Arai-ya, Kiku-ya, and many others). Pleasantly situated among low hills, this place is much resorted to on account of its mineral waters, some of which contain carbonate of soda, others traces of sulphur. In the middle of the torrent which flows down through the village, a hot spring rises up in a basin of rock. The spot has been caged in, and connected with the bank by a tiny bridge, so that bathers may either luxuriate in the high temperature of the spring, or moderate it by means of the cold water of the river. The sexes bathe promiscuously. Numerous other hot springs supply baths lining the river bank,—some public, some the private property of the chief inns. These latter are very pleasant and suitable for Europeans.

[Those who do not wish to go beyond Shuzenji may make a charming little round by walking thence to *Mito* on the coast, 3 *ri*, and then sailing or rowing to *Shizu-ura*, and on foot or by jinrikisha to *Numazu*, the whole occupying 5 or 6 hours.]

Behind the vill. of *Ōdaira*, and visible from the road, is *Asahi no taki*, a cascade said to be 100 ft. in height, and forming a series of four or five falls. All this neighbourhood abounds in hot springs, those of *Seko no taki* being the most notable (8 *chō* off the main road from Yugashima), and picturesquely situated.

Yugashima (*Inn*, Ochiai-rō, at the hot springs, about 10 min. to the r. off the main road) is a hamlet at the foot of the *Amagi-tōge*. The ascent of this pass (3 *ri*) is easy, leading over open grassy hills and the forest-clad slope of one of the spurs to the r. of Amagi-san.

Amagi-san, it should be mentioned, is the general name given to the whole mountain mass stretching across the peninsula of Izu from E. to W., the loftiest summit of which is called Banjirō. The splendid timber on this range, has suffered much from deforestation during the last twenty-five years.

The traveller should turn aside to visit the cascade of *Jōren no taki*, formed by the waters of the Kanō-gawa. It is close to the main road.

The favourite hot springs of

Yugano (*Inns*, Shioda-ya, Edo-ya) are prettily situated on the banks of the Kawazu-gawa, some 6 *chō* only from the hamlet of *Nashimoto*, at the foot of the pass on the other side. Here a road branches off to the hot springs of *Kawazu-no-hama* on the coast (1½ *ri*), which affords a different route for those wishing to reach the coast without entering Shimoda.

Beyond Nashimoto the road crosses the *Konabe-tōge*, a climb of 18 *chō*, and after passing *Mitsukuri*, descends a well-cultivated valley irrigated by the waters of the Nozugawa, a stream flowing into the harbour of Shimoda. The country round is beautifully diversified, every hill laid out in a series of terraces planted with rice and barley. The conspicuous cone-shaped hill which seems, from the vill. of *Kōchi*, to block up the mouth of the valley, is called Shimoda Fuji. Three *chō* from Kōchi stands the hamlet of *Renduiji* (*Inn*, Yoshimura), noted for its hot springs, which make it preferable to Shimoda as a stopping-place, the distance between the two occupying only ¼ hr. by jinrikisha. Beyond Rendaiji, the valley widens till it forms an extensive open plain before reaching

Shimoda (*Inns*, Matsumoto-ya, Awaman-rō,) a town compactly built and regularly laid out. The situation of Shimoda is such as to command a healthy climate, owing to the dryness of the soil and the fresh sea-breezes. The harbour, though small, is safe and convenient. There is also an inner anchorage for small junks and boats, which is connected with the Nozugawa, being artificially constructed by means of dykes and a breakwater. From Shimoda is exported most of the stone employed for the new constructions in Tōkyō. It comes from extensive quarries at Sawada, near Kawazu-no-hama, about 3½ *ri* distant.

Shimoda was first visited in 1854 by Commodore Perry and the ships of the United States squadron. By the treaty which he concluded, it was constituted an open port for American shipping: and here Mr. Townsend Harris, the American minister, resided until the substitution of Kanagawa as a trading port in 1859. This change was motived by an earthquake and huge tidal wave which rendered the harbour useless for large ships and overwhelmed the town. The limit of the tidal wave is marked by the spot on which the Normal School now stands. The graves of some Americans buried here during the fifties are still shown at Gyokusenji, a temple 40 min. walk from the town.

The easiest way to quit Shimoda is by small steamer to Atami, calling at two or three intermediate places. The itinerary of the coast road both to Atami and to Numazu will be found at the end of the next section.

3.—The Bay of Enoura. Round the Coast of Izu.

The *Bay of Enoura* affords good sea-bathing. The accommodation, too, in Japanese style, is excellent at *Ushibuse* (*Inn*, Mishima-kwan), 25 min. by jinrikisha from Numazu, and at *Shizu-ura* (*Inn*, Hōyō-kwan), a little further on in an ancient pine-grove by the shore. This whole stretch of coast as far as Mito is singularly beautiful.

It is possible to walk round the entire peninsula of Izu by following the path that skirts the coast,—a journey which, though fatiguing, is extremely pretty in a characteristically Japanese way, and quite off the beaten track. It is a good plan to relieve the monotony of such a lengthy walking tour by taking boat over certain portions of the way, especially that between Inatori and Itō, where the rugged coast-line is seen to better advantage from the sea. Indeed, steamers may be availed of the whole way; but in making plans, it should never be forgotten that this apparently more rapid method of conveyance affords no punctuality and but little comfort. The path continually winds up and down the cliffs along the sea-shore, passing a succession of picturesque nooks, bays, and islets with rocky caves and pinnacles. Of these the most noted is *Dōgashima*, to visit which hire a boat at Matsuzaki.

[From the latter place there also runs a hilly road to Yugashima, in the centre of the peninsula, 8 *ri*.]

The deep bay to the S. must be crossed by ferry from Ko-ura to Mera. All along the coast from Shimoda to Atami, the volcano of Ōshima and the smaller isles of Izu are constantly in sight. The usual country accommodation, with excellent fish, is everywhere obtainable. If the trip be made in winter,—the month of December is recommended,—it may be advantageous to do it in the reverse direction, in order to have the prevailing winds in one's favour.

The following is the

Itinerary.

NUMAZU to :—	*Ri*	*Chō*	*M.*
Enoura	1	31	4½
Mito	2	5	5¼
Tachibo	1	24	4
Heda	2	20	6¼
Toi	3	—	7¼
Tago	5	2	12¼
MATSUZAKI	2	18	6
Nagatsuro	5	—	12¼
SHIMODA	4	18	11
Kawazu-no-hama	3	20	8¾
Inatori	1	29	4½
Naramoto (near Atagawa)	1	27	4¼
Yawatano	2	27	6¾
ITŌ (Wada)	3	10	8
Usami	1	10	3
Ajiro	2	—	5
ATAMI	2	18	6
Total	47	7	115¼

The best places to stop at are Heda, Matsuzaki, Shimoda, Atagawa (*Inn* Tsuchi-ya, 8 *chō* from vill.), Itō, and Atami, there being hot springs at most of these places.

From Atami one may reach Kōzu on the Tōkaidō Railway by the itinerary (reversed) given at the beginning of this route (p. 161).

4.—From Yugashima to Atami.

This is a pleasant day and a half's walk from the centre of the peninsula to the sea at *Itō* (*Inn*, Yamada-ya), where spend the first night, and thence along the coast to Atami. Two passes have to be crossed, the first—the Nagano-tōge—a climb of 40 min. immediately on leaving Yugashima, and the other — the Hiekawa-tōge — somewhat shorter, just before descending to Itō. The coast road is also hilly, affording charming views.

The *Itinerary* is as follows :

YUGASHIMA to :—	*Ri*	*Chō*	*M.*
Nagano		20	1¼
Harabō	2	—	5
Hiekawa	1	19	3¾
Itō (Wada)	2	—	5
ATAMI	5	28	14
Total	11	31	29

ROUTE 8.

Vries Island.

Vries Island, called *Izu no Ō-shima* by the Japanese, is the largest and most accessible of the *Izu no Shichi-tō*, or Seven Isles of Izu, which stretch away for over 100 m. in a southerly direction from near the entrance of Tōkyō Bay to 33° lat. N. Its greatest length is 10 m.; its breadth in the broadest part, 5½ m. It is situated 15 m. from the nearest point of Izu, and 28½ m. from Misaki and Sagami. The ever-smoking volcano on Vries Island is sighted by all ships bound for Yokohama. The names of the other six islands are Toshima, Niishima, Kōzushima, Miyake, Mikura, and Hachijō.

In ancient days Eastern Japan, then semi-barbarous, was used as a place of banishment for criminals expelled from the central part of the empire, that is to say Nara, Kyōto, and their environs, where the Mikado held his Court. When the mainland of E. Japan became civilised, the islands alone continued to be used as convict settlements, and they retained this character till quite recent times. There were exiles living on Vries as late as the

end of the 18th century. On English charts, Hachijō (misspelt Fatsisio), the southernmost of the group, is sometimes stated to be "a place of exile for the grandees of Japan." But it is a mistake to suppose that Hachijō was peculiar in this respect, or that grandees were the only class of persons transported thither. The most noted of the many exiles to Vries was the famous archer Tametomo, who was banished there in 1156, and whose prowess forms a favourite subject with Japanese romance writers and artists. The current English name of Vries Island is derived from that of Captain Martin Gerritsz Vries, a Dutch navigator who discovered it in 1643. Vries Island was noted until recent years for its peculiar dialect, and for the retention of curious old customs. Few remnants of these now survive, excepting the *coiffure* of the women and their habit of carrying loads on the head.

Small steamers ply to Vries Island six times monthly from Teppōzu, in Tōkyō.

The best season for the trip is early spring, the next best being winter.

There are six villages on the island, all situated on the coast, and named respectively Motomura (more correctly Nijima), Nomashi, Sashikiji, Habu, Senzu, and Okada. Of these Motomura is the best to stop at, whilst Habu has the advantage of possessing a picturesque little harbour — the submerged crater of an ancient volcano — and is therefore the easiest to take ship from when departing. There are no inns on Vries Island, excepting a poor one at Motomura; but accommodation can be obtained at the house of the Headman (*Kochō*) of each village. There are no vehicles of any kind, and but few pack-horses. The distances along the road or path connecting the villages are approximately as follows (the estimate is that given by the local officials, and seems to be a rather liberal one):—

	Ri	*Chō*	*M.*
Senzu to Okada	1	—	2½
Okada to Motomura	2	—	5
Motomura to Nomashi...	1	—	2½
Nomashi to Sashikiji.....	3	—	7½
Sashikiji to Habu		19	1¼

For the most part, the road runs at some distance from the coast, which it only rejoins on nearing the villages; and there are also a number of paths in all directions, used by the inhabitants for bringing down fire-wood from the hillsides. Usually the way lies through a low wood of camellia, skimmia, and other evergreens, and sometimes, as for instance between Motomura and Nomashi, along a fern-clad dell. Pheasants and woodcock are abundant.

There is no road round the E. coast from Habu to Senzu; but the distance is approximately 5 *ri*, and the way leads over the desolate slope of the volcano by which the whole centre of the island is occupied.

The name of this volcano is **Mihara,** 2,500 ft. high. From its summit smoke perpetually issues, and it is subject to frequent eruptions. The nearest point on the coast to the summit of the mountain is Nomashi, but the ascent may be undertaken equally well from Motomura. The climb requires from 2½ to 3 hrs., and the whole expedition, including stoppages, can easily be made during a forenoon. Passing through the village, the ascent, as made from Motomura, leads for the first hour through a wood, and then emerges on to volcanic scoriæ, where nothing grows but small tufts of grass and dwarf alder. The eminence seen ahead to the l. and called Kagami-bata, is not the summit of the mountain, but only a portion of the wall of an immense ancient crater, in the midst of which stands the present cone, with its much smaller though still considerable dimensions. From this point it is a 5 min. walk to the lip of the ancient crater, which here forms a flat oval waste of minute scoriæ, with stones scattered about the surface. Its greatest length on this side is estimated at nearly 1 m., and it is surrounded by low

broken hillocks of lava, against whose sides the sand is piled up. Half an hour's walk across this desolate waste, where not even a blade of grass is to be seen, brings us to the little *torii* marking the Nomashi approach to the mountain, and forming the limit beyond which women are not allowed to proceed. From this point there is a fine view. In front, and most conspicuous of all, are the other islands and islets of the Izu group, the curious pyramidal Toshima, with Shikine and Kōzu behind; to the l. of Toshima the longer and lower outline of Niijima, with little Udoma in front. To the l. again, but considerably more distant, are the larger islands of Miyake and Mikura, while on exceptionally clear days the outline of Hachijō—so at least it is asserted—can be descried. To the W. are seen Amagi-san and other portions of the peninsula of Izu, the towering cone of Fuji, with the lesser Hakone and Ōyama ranges; to the N. Misaki in Sagami, and to the N.E. the outline of the peninsula of Kazusa-Bōshū, which shuts in Tōkyō Bay from the open Pacific. The climb hence to the top of the mountain takes ¼ hr. The width of the present crater at the summit has been estimated at ¾ m.

Mihara may also be ascended from Habu or from Senzu, the climb on that side of the island being, however, much longer and more difficult.

Excepting the ascent of the volcano, there are few walks in the island deserving of mention. The collector of ferns will, however, find numerous and beautiful species, not only between Motomura and Nomashi, but also at a place called *Bōzu-ga-Hora*, i.e., the Priest's Dell, about 1 m. out of Habu in the direction of Senzu. A spare day at Habu may also be devoted to walking along the coast towards Senzu; but the vapour spring situated on the mountain-side between the two places, of which the visitor will be told by the natives, is at a distance —5 *ri*—which makes it difficult of access in one day, on account of the arduous nature of the ground; and there is not even a shed in which to take shelter. This spring is resorted to in cases of wounds and bruises, the friends of the sick person erecting some temporary cover. *Futago-yama*, the double-crested mountain whose red hue, caused by the presence of brittle lava of that colour, is so conspicuous from Habu, is a mere spur of the volcano offering no special interest.

ROUTE 9.

Fuji and Neighbourhood.

1. General information. 2. Ascent from Gotemba station. 3. Ascent from Murayama. 4. Ascent from Subashiri. 5. Ascent from Yoshida. 6. Ascent from Hito-ana. 7. Ascent from Suyama. 8. Summit of Fuji. 9. Circuit of Fuji half-way up.

1.—General Information.

Time.—Mere hurried ascent of Fuji and back to Yokohama, 1 day and night; more comfortably in 2 days and 1 night, which latter is spent at one of the huts on the mountain side.

The pleasantest plan is to combine the ascent of Fuji with a visit to the Miyanoshita-Hakone district, devoting at least a week to the entire trip, and climbing the mountain during whichever portion of that time seems to promise the most settled weather. The ascent is usually made between the 15th

July and 10th September, the huts to accommodate pilgrims being closed during the rest of the year, and the coolie guides (*gōriki*) fearing to go up so long as any snow remains on the path. The charge at the huts is 1 *yen* per night. The best time is from the 25th July to the 10th August.

The shortest way of reaching Fuji from Yokohama is to take rail as far as Gotemba station, 3 hrs., where guides, horses, foreign saddles, as also rough quilts and charcoal to ward off the cold air at night in the huts on the mountain top, can be procured. The traveller must bring his own food. Instead of staying at Gotemba and making the ascent thence, many prefer to push on 6½ m. by tramway to Subashiri at the E. base of the mountain, whence the climb is rather easier. Travellers from the Kōbe direction might alight either at Iwabuchi or at Suzukawa, and ascend from Murayama, it being 3 *ri* from each of those stations to *Ōmiya* (*Inn*, Ōmiya-tei). One goes from Iwabuchi to Ōmiya by jinrikisha; from Suzukawa to Ōmiya by tram in 1½ hr., passing through the town of Yoshiwara. There is a short cut from Yoshiwara for pedestrians. Those coming from Kōfu will naturally ascend from Yoshida. It is also possible to ascend from Suyama, S.E., and Hito-ana, S.W.; but these last two have nothing special to recommend them. Details of the ascent from Gotemba station, etc., are given below. Numbers of travellers choose rather to reach Fuji from Miyanoshita or Hakone, by walking to Gotemba over the Otome-tōge (see p. 151). In this case, they can provide themselves beforehand with all necessaries at the hotel. It is always advisable to take plenty of warm clothing, as the temperature falls below freezing-point at night on the summit of the mountain even during the hottest period of summer. It is also prudent to take an extra supply of food, as parties have occasionally been detained on the mountain side by stress of weather, unable either to reach the summit or to descend to the base. It is possible, by sleeping at Gotemba station or at Murayama, and starting at dawn, to reach the summit and descend again in a single day (in local Japanese parlance *hi-yama*, that is, "day-mountain"). Counting the working day as having 15 hrs. (4 A.M. to 7 P.M.), this would allow 10 hrs. for the ascent, including short stoppages, 2 hrs. at the top, and 3 hrs. for the descent. The shortest time in which the ascent and descent have been known to be made from Gotemba station, including stoppages, is 9 hrs. 8 min., of which 6 hrs. 50 min. were occupied in the ascent. But persons less desirous of "breaking the record" than of really seeing what they have come so far to see, are strongly urged to pursue the following course:—leave Gotemba station or Murayama before daylight,—say at 2 A.M.,—thus including the glory of sunrise on the way up. After sunrise, do the remainder of the ascent slowly, reaching the summit about midday. Having established himself in one of the huts on the summit, the traveller should go down into the crater, make the round of the crater, and spend the night at the top. This will afford the chance of a sunset and of a second sunrise, after which the descent can be at once begun. The descent will take most people from 4½ to 5 hrs. The great advantage of this plan is that it multiplies the chances of a good view from the summit,—such views being much more often obtained at sunrise and sunset than in the middle of the day, and being by no means certain at any time.

Apropos of views, may be mentioned the Japanese term *Fuji-mi Jū-san-shū*, that is, the Thirteen Provinces from which

Fuji is visible. These are Musashi, Bōshū, Kazusa, Shimōsa, Hitachi, Shimotsuke, Kōtsuke, Shinshū, Kōshū, Tōtōmi, Suruga, Izu, and Sagami. "As a matter of fact," says Rev. Walter Weston, in his book on the *Japanese Alps*, "though it is not generally known, Fuji can be seen, from mountain tops, in several other provinces still further distant, *e. g.*, Yari-ga-take and Tate-yama in Hida, Ena-san in Mino, Asama-yama (not the great volcano) in Ise, and others."

Fuji is much more easily ascended than many mountains far inferior in height, as it presents no obstacles in the shape of rocks or undergrowth. The first 6,000 ft. of the ascent can moreover be performed on horseback, after which the accomplishment of the remainder is merely a question of steady perseverance. The distance to the summit from the point called *Uma-gaeshi*, is unequally divided into ten parts called *gō*, which are subdivided in some cases into halves called *go-shaku*. The first station is thus *Ichi-gō-me*, the second *Ni-gō-me*, and so on, the last before the summit is reached being *Ku-gō-me*, or the ninth.

The *gō* is generally used as a measure of capacity. One explanation given by the Japanese of the application of this method of calculation to Fuji is that the mountain resembles in shape a heap of dry rice poured out of a measure, and that consequently its subdivisions must correspond to the fractions of the latter. However this may be, the *gō* is used as a tenth part of the *ri* throughout the island of Kyūshū, and traces of the same usage linger in Shikoku.

At most of these stations, as also at the top, are huts where accommodation for the night, boiled rice, and water can be obtained.

The number of coolies required will of course depend on the amount of baggage to be carried. When ladies are making the ascent, it is advisable to have a spare man or two to pull and push them up when tired. Stout gaiters may advantageously be worn during the descent, to prevent sand and ashes from getting inside the boots.

Fuji, often called *Fuji-san*, that is Mount Fuji, and by the poets *Fuji-no-yama*, that is the Mountain of Fuji, whence the form *Fusiyama* often used by Europeans, stands between the provinces of Suruga and Kōshū, and is the highest, the most beautiful, and the most famous mountain in Japan. The height of Kenga-mine, the westernmost and highest point of the crater wall, is given by the Geological Survey at 12,395 ft.

Though now quiescent, Fuji must still be accounted a volcano. Frequent mention is made in Japanese literature of the smoke of Fuji, which, if the expressions used by poets may be taken as indicating facts, must have formed a constant feature in the landscape at least as late as the 14th century. An author who flourished about the end of the 9th century says: "There is a level space at the summit, about 1 *ri* square, having a depression in the centre shaped like a cauldron, at the bottom of which is a pond. This cauldron is usually filled with vapour of a pure green (or blue) colour, and the bottom appears like boiling water. The steam is visible at a great distance from the mountain." In 967 a small mountain was formed at the eastern base of Fuji. This was probably the small hump called Ko-Fuji, on the l. of the second station on the Gotemba ascent. A traveller's journal of the year 1021 speaks of smoke rising from the slightly flattened summit, while at night fire was seen to issue from the crater. Eruptions also occurred in 1082 and 1649. The most recent one began on the 16th December, 1707, and lasted with intervals till the 22nd January, 1708. This being the period known in Japanese chronology as *Hōei*, the name of *Hōei-zan* was given to the hump then formed on the upper slope of the S. side of the mountain. According to another account, a projection had always existed in this place, but was rendered more conspicuous by this latest eruption. Be this as it may, it is recorded that the ashes lay 6 ft. deep on the Tōkaidō near Hara and Yoshiwara, and even fell in Yedo to a depth of 6 inches. Even at the present day, small quantities of steam continue to issue through the ashes on the E. or Subashiri side of the mountain, just outside the lip of the crater.

Enormous must have been the torrents of lava that have flowed from Fuji on different occasions. Fifteen miles from the summit in a direct line, at the vill. of Matsuno on the r. bank of the Fuji-kawa, is the termination of one of these streams, while another may be studied on the N.E. side of the base, between Yoshida and Funatsu. But most of the lava has long since been covered up by the deep deposits of ashes and scoriæ, and only becomes visible here and there where it is denuded by the streams which furrow the lower part of the mountain.

An effort was made by a bold meteorologist, Mr. Nonaka, to spend the winter of 1895-6 on the top. His friends, fearing the result, sent up a relief party before Christmas, which found him and his courageous wife in such terrible plight that they had to be carried down, and their lives were despaired of for a time.

Fuji ranks high among the many sacred mountains in Japan, and is crowded with pilgrims during the brief summer season, who repair to the summit to worship, and to purchase charms sold by the priests. Most of these pilgrims belong to the peasant class. In former years, women were debarred from ascending to the top of all these sacred peaks. On Fuji the eighth station was their furthest limit. This prohibition no longer applies here, though it has been re-introduced in some localities. The aspect of Fuji has so impressed the national mind that many other hills of like shape derive their name from it. Thus we have the Bungo Fuji, Tsugaru Fuji, etc. The greatest distance at which Fuji has been seen at sea by the compilers is 108 miles.

Fuji stands by itself, rising with one majestic sweep from a plain almost surrounded by mountains. The S. side slopes right down to the sea, its outline being broken only on the S. E. by the rugged peaks of Ashitaka-yama. On the N. and W. rise steep granite ranges, stretching away from the Misakatōge nearly to the junction of the Shibakawa with the Fujikawa. Against these mountains the showers of ashes which were ejected from the crater have piled themselves up, and confined in their separate basins the waters of Motosu, Shōji, and other lakes. The E. side is shut in by volcanic mountains of undetermined origin, beginning near Subashiri, and extending southwards into the peninsula of Izu. Among them lies Lake Hakone, with the numerous hot springs of Miyanoshita, Ashinoyu, Atami, and their neighbourhood. The base of the mountain is cultivated up to a height of about 1,500 ft., above which spreads a wide grassy moorland (*suso-no*) to 4,000 ft., where the forest commences. The upper limit of this varies considerably, being lowest on the E. side, namely, about 5,500 ft. on the ascent from Gotemba, and 7,900 ft. on the Murayama side. But on the W. face, between the Yoshida and Murayama ascents, and looking down over the plain round Hitoana, it must extend as high as 9,000 ft. or more. This difference is no doubt due in a great measure to the comparatively recent disturbance on the S. E. side, which caused the present conformation of Hōei-zan, when the greater part of the ashes thrown out fell in the direction of Gotemba, destroying the forest, and leaving a desert waste which only a long lapse of years can again cover with vegetation. To the same cause, namely, comparatively recent volcanic action, must be ascribed the almost entire absence of those Alpine plants which abound on the summits of other high mountains in Japan, such as Ontake, Shirane in Kōshū, and Yatsu-ga-take. Above the forest lies a narrow zone of bushes, chiefly dwarf larch. A few species of hardy plants are found up to a height of 10,000 ft. on some parts of the cone.

2.—Ascent from Gotemba Station.

Gotemba Station (*Inn*, Fujiya) is 12 *chō* from the old vill. of Gotemba; and there is no longer any necessity for going to the latter and thence on to Subashiri, as was the general practice in pre-railway times, there being now a direct and shorter way up the mountain from the station by what is called the *Nakabata* route, avoiding both those villages. If the traveller intends to spend the night at Gotemba station, he should try to arrive early, so as to avoid difficulty in obtaining accommodation at the inn. In order to economise one's strength, it is advisable to take horses for the first 2½ hrs. of the ascent across an open and gently rising country. This takes one be-

yond *Uma-gaeshi*,* where horses are *supposed* to be left, to Tarōbō, where they are generally left. Indeed, there is no difficulty in riding as far as No. 2 station. The distances of this first part of the ascent are given as follows :—

GOTEMBA to :	*Ri*	*Chō*	*M.*
Nakabata	1	8	$3\frac{3}{4}$
Uma-gaeshi	2	—	5
Tarōbō		28	2
No. 2 station (45 *min.*)	—	—	—
Total	4	—	$10\frac{3}{4}$

The ordinary *basha* is also available as far as a tea-shed called *Ichi-ri-matsu*, 2 *ri* from Gotemba, and, if required, will await one's return at Uma-gaeshi.

At *Tarōbō* (so called from a goblin who is there worshipped), staves are sold to help climbers on their way up. These staves are engraved with the name of the mountain, and can have a further inscription added by the priests who dwell at the summit.

Though Fuji, as already stated, is theoretically divided on all its sides into ten parts, some of the stations no longer exist in practice, —that is, have no rest-huts,—while others are subdivided. On the Gotemba ascent, Nos. 5, 6, 8, and top are the best. This should be borne in mind, in case of the necessity of calling a halt for the night midway.

The heights of the chief stations are as follows :—

No.	3.	7,085 ft.
,,	4.	7,937 ,,
,,	5.	8,659 ,,
,,	6.	9,317 ,,
,,	8.	10,693 ,,

From No. 3 to 5 the path skirts Hōei-zan, where the steep portion of the ascent begins. The first lava crops out after No. 5, affording better foothold. At No. 6, a path turns off to Hōei-zan. Above No. 8 the climb becomes more fatiguing, being now over loose cinders. From here, too, patches of snow will be found in rifts in the lava rock ; but there are nowhere any actual snow-fields to be traversed. At No. 10—the top—there are three stone huts, fairly roomy and comfortable. Should they all be occupied by pilgrims, the traveller must walk round to the huts on the Subashiri side of the lip of the crater, about $\frac{1}{4}$ m. distant.

The descent as far as No. 7 is the same as the ascent. At No. 7, it diverges to the r. down a kind of glissade (Jap. *hashiri*) of loose sand, over which one may skim at such a rate as to reach No. $2\frac{1}{2}$ in less than 1 hr. From Tarōbō onwards, the descent will occupy nearly as much time as was required for the ascent. The entire journey down from the summit to Gotemba station can be accomplished in 5 hrs.

3.—Ascent from Murayama.

From **Murayama** (*Inn*, by Fujimasa) to the *Uma-gaeshi*, or riding limit on this side of the mountain, is a distance of 3 *ri* 8 *chō*. Thence onward it is necessary to walk. Of the various stations, No. 5 is the most to be recommended, though all are fair, the ascent from Murayama having long been that most patronised by the native pilgrims, and therefore styled the *Omote-guchi*, or Front Entrance, to the mountain. This ascent has the advantage of offering more shade than the others. Some experienced climbers therefore recommend going up this way, and returning on the steeper Gotemba side.

4.—Ascent from Subashiri.

At **Subashiri**, the *inn* to which foreigners are generally taken is Yoneyama ; there are others.

* *Uma-gaeshi*, lit. "horse send back," is the general name for that point on a mountain beyond which it is not customary to ride.

all indifferent. The road to the *Uma-gaeshi* on this side leads for 2 *ri* up through the forest, whence it is another 2 *ri* to a place called *Chūjiki-ba*, where a halt for refreshments is generally made. This is 8 *chō* below station No. 1. The best stations are 2, 6, and especially No. 8 and the top. At No. 9 is a small shrine known as *Mukai Sengen*, that is, the Goddess of Fuji's Welcome, intimating to the weary wayfarer that he is approaching the goddess's sanctum.

5.—Ascent from Yoshida.

Yoshida is an unusually long village, divided into an upper portion (*Kami-Yoshida*) and a lower portion (*Shimo-Yoshida*). From Kami Yoshida (*Inns*, Osakabe, Kogiku) the way to *Uma-gaeshi*, the 2nd station, as far as which it is possible to ride, leads up an avenue. The upper edge of the forest is not quitted till No. 5 is reached. Thus the view on the way up is less good by this route than on the Gotemba side, but there is more shade.

6.—Ascent from Hito-ana.

The ascent from **Hito-ana** (poor inn) is laborious, and the view much spoilt by the dense forest through which the track lies. It is therefore not recommended. Travellers wishing to visit the beautiful waterfalls of Kami-Ide (see Route 10) might, however, find it worth their while to *descend* on this side. If their luggage is light, they can take it with them over the mountain. If not, they must allow plenty of time for sending it round the base.

7.—Ascent from Suyama.

This is an alternative way for persons staying at Hakone, who can reach **Suyama** viâ the Lake and the Fukara Pass in 6 to 8 hrs. Coolies for the whole trip, including the ascent of Fuji, should be engaged at Hakone, as the resources of Suyama are limited, though there is a *tea-house* (Watanabe Hideo). But the ascent from Gotemba is to be preferred. The path up Fuji from Suyama joins the path up from Gotemba at station No. 3.

8.—Summit of Fuji.

The **Summit** of the mountain consists of a series of peaks surrounding the crater, the diameter of which is not far short of 2,000 ft. The descent into it, down the loose talus of rock and cinders close to the huts at the top of the Murayama ascent, is quite easy; still it is advisable to take a guide. The bottom is reached in 20 min. The floor, which is formed of cinders, inclines slightly from W. to E., and is intersected by small stream-beds, which at the E. end terminate among the loosely piled lava masses forming the core of the mountain. All round, except where the descent is made, rise precipitous rocky walls, from which large pieces detach themselves from time to time with a loud cracking sound like musketry. On the W. side, immediately under Ken-ga-mine, there is usually a large snow-slope. The depth of the crater has been variously calculated at 416 ft., 548 ft., and 584 ft. The return to the edge will take about 25 min.

Before dawn the pilgrims betake themselves to *Ken-ga-mine*, to await the sun's rising. As it approaches the horizon and all the clouds about it glow with the most brilliant hues, the feeling of longing expectation seems almost to overcome them; but as soon as the orb appears, they greet it devoutly with muttered prayers and the rubbing of rosaries.

Ken-ga-mine commands a marvellously extensive view. To the S. stretches the Gulf of Suruga, shut in on the E. by the lofty peninsula of Izu, and confined on

the W. by Mio-no-Matsubara at the end of the long range dividing the valley of the Abekawa from that of the Fujikawa. S. W. is the broad pebbly bed of the Fujikawa, its course above the point where it crosses the Tōkaidō being hidden by the lower hills. Westwards are seen all the lofty peaks of the border range of Kōshū and Shinshū, beginning with the angular granite obelisk of Koma-ga-take and its lesser neighbours, Jizō and Hō-ō-zan, then the three summits of Shirane, known as Kaigane, Aino-take, and Nōdori, the Koma-ga-take of Shinshū rising between the Tenryū-gawa and the Kisogawa, and so on to Ena-san in Mino and the top of Shichimen-zan near Minobu. Further to the r., extending northwards, comes the great range dividing far-off Hida from Shinshū, amongst whose peaks may be distinguished Norikura, Yari-ga-take, and, further remote in Etchū, the volcanic summits of Tateyama. Gradually moving E. again, along the northern horizon, we distinguish the mountains near Nagano,—Ken-no-mine and the extinct volcano of Myōkō-zan. Nearer in the foreground rise the numerous summits of Yatsu-ga-take; and then glancing further N., we perceive Asama-yama's smoking crater, the mountains about the Mikuni Pass, and next, all the Nikkō mountains, —Shirane, Nantai-zan, and lesser peaks. E. of Yatsu-ga-take is seen Kimpu-zan, easily known by its rounded shoulder and the pillar of rock at the summit; then Yakushi and Mitsumine in Chichibu, till the eye loses itself in a confusion of lower ridges. On the E. side of the crater, from almost any point that may be chosen, the eye rests on a prospect less extensive indeed, but surpassing this in beauty. Far away across the plain, is distinctly visible the double top of Tsukuba in Hitachi, while further S. we descry the outer edge of the Tōkyō plain, with Tōkyō lying far up the bay; then in succession Capes Sagami and Sunosaki, Vries Island, the Gulf of Sagami, and nearer in the foreground beautiful Lake Hakone peacefully embosomed among green hills.

Few will be fortunate enough to obtain a perfectly clear view from the summit of Fuji; but the best chances are just before and at sunrise. "Nor," says an authority, "will the pilgrim be wholly fortunate unless he sees the superb cloud effects which the mountain affords. These are most likely to be enjoyed in ordinary summer weather, between noon and 6 o'clock in the evening, and they are truly magnificent. The summit of the mountain remains clear, but its shoulders and waist are surrounded by billowy masses of dense white vapour of indescribable splendour. Here and there a momentary break may permit a glimpse of the earth beneath; but usually nothing can be seen landward but this vast ocean of cloud, amid which the peak stands as the only island in the world. Turning seaward, the ocean itself can be seen over the circumambient vapour, and affords a striking contrast to the turmoil and restless change of form of the clouds themselves."

A curious phenomenon may also sometimes be witnessed at sunrise or sunset. As the sun's rays appear above the horizon, or vanish below it, the shadow of Fuji (*kage-Fuji*) is thrown in deep outline on the clouds and mist, which at that hour clothe the range of mountains to the west. The beautiful phenomenon commonly known as "the Spectre of the Brocken," may be seen from the lip of the crater at sunrise or sunset under favourable conditions of mist. The spectator beholds his enormously magnified and transfigured self,—his head the centre of a circular bow or halo, with the prismatic colours in concentric rings.

Descending again from Ken-ga-mine, the path passes under it, and just above the steep talus called *Oya shirazu Ko shirazu* ("Heedless of Parent or Child"), from the notion that people in danger of falling over the edge of the crater would not heed even their nearest relatives if sharers of the peril. The name occurs in similarly perilous places in many parts of Japan. Continuing N., the path skirts the edge of the cone, passing a huge and precipitous gorge which appears to extend downwards to the very base of the mountain. This gorge is called *Ōsawa*, the lower limit of which may be some 6,000 ft. above the sea, or only half-way from the summit. Passing across the flank of the *Rai-iwa*, or Thunder Rock, the path goes outside the crater wall, ascends the *Shaka no Wari-ishi* (Shaka's Cleft Rock), and leaving Shaka-ga-take—the second loftiest peak—behind, descends to the *Kimmei-sui* ("Famous Golden Water"), a spring of ice-cold water situated on the flat shelf between the N. edge of the crater and the outer wall. Ascending again, the path passes the row of huts at the top of the ascent from Yoshida and Subashiri, and reaches a *torii* commanding the best view of the crater. It then turns again to the l., and goes outside the wall of the crater, underneath *Kwannon-ga-take*. Here the interesting phenomenon may be observed of steam still issuing from the soil in several places, one of which is close to the path, while another lies near at hand on the l., about 50 ft. down the exterior of the cone, and a third is seen immediately underneath a wall of rock 50 yds. ahead. A few inches below the surface, the heat is great enough to boil an egg. Beyond this point, the path crosses a depression known as *Seishi-ga-kubo*, ascends E. the *Sai-no-kawara*, dotted with stone cairns raised in honour of Jizō, descends to the *Gin-mei-sui*, ("Famous Silver Water"), at the top of the Gotemba ascent, and passing under the low peak named *Koma-ga-take*, reaches the huts at the top of the path from Murayama. Between this last point and Ken-ga-mine, is a small crater named *Konoshiro-ga-ike*, accessible from the N. The total distance round the large crater is said by the Japanese to be 1 *ri*, or 2½ miles; but this is doubtless an exaggeration. An interesting hour may be devoted to making the circuit, which will allow for pauses at all the best points of view.

9.—The Chūdō-Meguri, or Circuit of Fuji half-way up.

This walk is a favourite with native lovers of the picturesque. It is easy, involves no danger, and commands a splendid panoramic view over the country in the immediate vicinity, which gradually unfolds itself before the eyes of the spectator as he moves along. The path encircles Fuji at heights varying from 9,490 ft. on the Gotemba side (which it intersects at station No. 6) to 7,450 ft. on the Yoshida side. It is best to turn to the l. on starting from the above-mentioned No. 6 station, because the path descends a rapid slope of loose sand from the ridge of Hōei-zan towards the W., which would be very fatiguing if taken in the opposite direction. The path proceeds along the narrow ridge of Hōei-zan, turns down into the deep hollow formed by the eruption of 1707-8, crosses the ridge at its further side to a broad plateau strewn with the cast-off sandals of pilgrims, and climbs steeply to hut No. 5 on the Murayama ascent. It then continues W. over dykes of lava until it reaches the great Ōsawa ravine, and, descending the mountain to the l. of the huge mass of lava which here projects over the chasm, passes through a wood of larch and rhododendron to the S.

edge of the ravine, which is now crossed. The path onward lies alternately through the wood and over the bare northern side of the cone to the prettily situated temple of *Ko-Mitake*, where a tea-shed affords accommodation for the night. Shortly beyond this point the path divides, the r. branch, which should be taken, leading to No. 5½ on the Yoshida ascent, whence Lake Yamanaka is well seen almost due E. Turning off l. at No. 6, the path winds over the lava dykes to No. 5 on the Subashiri ascent, and then by a gentle gradient back to our starting-point. The time required for the entire circuit is from 7 to 8 hrs.

ROUTE 10.

ROUND THE BASE OF FUJI TO LAKE SHŌJI AND THE WATERFALLS OF KAMI-IDE. ASHITAKA-YAMA.

Itinerary.

GOTEMBA to :—	*Ri*	*Chō*	*M.*
Subashiri	2	23	6½
Yamanaka (Nakano)	2	7	5¼
Kami-Yoshida	2	8	5½
Funatsu	1	3	2¾
Nagahama (1½ hr. by boat across Lake Kawaguchi)			
Nishi-no-umi		12	¾
Nemba (1 hr. by boat across Lake Nishi-no-umi, 2 men necessary)			
SHŌJI Hotel (¼ hr. by boat) or on foot round Lake	1	—	2½
Motosu	1	7	3
Nebara	1	4	2¾
Hito-ana	2	4	5¼
Kami-Ide	1	8	3
Ōmiya	3	8	7¾
Suzukawa	3	—	7¼
Total	21	12	52¼

Plus 2½ hrs. by boat.

[An alternative way from Gotemba to Shōji, avoiding the Lakes, leads viâ *Narusawa* through the forest, 13 *ri* in all; but it is less pretty, and more of it must be walked.]

There is a tramway from Gotemba to Subashiri, which is to be extended on to *Kami-Yoshida* (*Inns*, Osakabe, Kogiku). One may partly avail oneself of it and partly walk, or else take horses the whole way. Yoshida can be reached the first night, even if the start be made from Miyanoshita. Shōji is an easy half-day from Yoshida of alternate walking and boating. From Shōji it is necessary either to ride or to walk as far as *Ōmiya*, whence a shabby but swift little tram-car takes one to *Suzukawa*, a station on the Tōkaidō Railway. From Yoshida onwards coolies form the best means of transport, as they can be taken in the boat. There is a modest *inn* at Kami-Ide, and a fair one (Ōmiya-tei) at Ōmiya. The whole trip is highly picturesque, leading, as it does, along the chain of lakes that half encircles Fuji's base. The *Foreign Hotel* on the little peninsula of Unosaki at **Shōji** is beautifully situated on the S. side of the lake (3,160 ft. above sea-level), opposite the village. The place offers pleasant bathing, and an endless variety of walks amidst unrivalled scenery. The most interesting half-day's expedition from Shōji is to a remarkable *Ice Cave* (*Kōri-no-ana*), which long lay hidden in the dense forest growth on Fuji's slope at a height of 3,750 ft. The dimensions are as follows :—

Length	568 feet
Average width	36½ „
Height	32 „

The floor is solid ice of unknown thickness. At the far end are a number of beautiful icicles, and an unexplored cavity down which the wind constantly rushes. Two smaller ice caves exist in the neighbourhood, besides another cave in which lived and died a succession of hermits in the olden time. In this connection it may be added that Lake Shōji freezes hard enough in winter for horses to cross it.

[It is a good day's walk (about 7½ *ri*) from *Shōji to Kōfu* over the Onna-tōge and Kashiwazaka-tōge. — More beautiful is that from *Shōji to Yōka-ichiba* (*Inn*, Wakao-ya), 6 or 8 *ri*, according as one takes the lower path down the valley of the Nekko-gawa, or the higher along the mountain ridge. In either case one drops down the Fujikawa a short way by ferry-boat from Tambara or Kamokari to Yōka-ichiba on the opposite bank.]

Emerging from the forest, and skirting charming Lake Motosu, we come out on the open moor which occupies the whole western slope of Fuji. The *cave of Hito-ana* is hardly worth turning aside to see. Very different are the waterfalls of **Shira-ito no taki,** a lovely sight at all seasons ; for even Nikkō has nothing like them, as they are precipitated over a wall of black lava amidst luxuriant vegetation. They lie 8 *chō* from the vill. of *Kami-Ide*. The two largest, some 85 ft. in height, are called respectively *O-daki* and *Me-daki*, or the Male and Female Cascades, and there are more than forty smaller falls, their children. A few yards off is another fine cascade, about 100 ft. high and 30 ft. wide, called *Nen-nen-fuchi ;* and there are said to be others yet higher up the stream.

On the tram journey from Ōmiya to Suzukawa some large paper factories, which employ British and American machinery, are passed at *Iriyamase* and *Temma*.

Suzukawa (see Route 23).

Many prefer to make a wider circuit by taking the beautiful walk from Shōji to Yōka-ichiba above mentioned, whence down the rapids of the Fujikawa (5 *yen* for private boat to Iwabuchi), stopping over perhaps a day at the temples of Minobu (see Route 27).

A pedestrian desirous of completing the circuit of Fuji literally might ascend **Ashitaka-yama** from *Hara* on the Tōkaidō Railway ; but the inn there is poor. The inns at Numazu are good, and the expedition thence not much longer, namely, a short day,—the first hour up as far as Sakashita by jinrikisha with 2 men, whence on foot to the summit, which affords a beautiful and extensive view. The descent to Suyama for Gotemba entails too much struggling through tall bamboo grass to be recommended.

Ashitaka-yama, 3,950 ft., looks higher owing to its remarkable shape,—two peaks joined saddle-wise. Down to the 17th century wild horses herded on its grassy, partly forest-covered slope ; and the peasantry still believe that bamboo grass gathered on its summit will cure all the diseases to which the horse is heir. A pilgrimage is made to the ruined Shintō shrine at the top on the 17th January. The 8th April is a second festival day.

ROUTE 11.

Chichibu and the Temple of Mitsumine.

The district of **Chichibu** lies in the W. corner of the province of Musashi, separated by its mountains from Kōtsuke on the N. W. and Kōshū on the S. W. The principal town, Ōmiya (not to be confounded with the railway station of the same name nearer Tōkyō), is most easily reached from *Honjō*

station on the Tōkyō-Takasaki Railway, *basha* traversing the distance—9 *ri*—in 4½ hrs. After leaving the plain, the road enters the lesser hills of the Chichibu range, and the scenery continues to improve. Narrow valleys leading up to various low passes are entered, where mountain, rock, forest, and river give a charm to the scene.

Ōmiya (*Inn*, Kado-ya) stands close to *Bukō-zan*, 4,360 ft., the highest mountain in the district; but there is little inducement to climb it, as the forest with which it is clothed shuts out almost all view. The town is noted for its fairs, which are largely attended during the season by dealers in raw silk and cocoons.

At the hamlet of *Kagemori*, 20 *chō* S. W. of Ōmiya, a path turns off l., leading in ¼ hr. to a temple of Kwannon called *Hashidate-dera*, where is a cave considered the wonder of the country-side. It consists of two chief ramifications in the limestone rock. Inspection, which will occupy about ¼ hr., is rendered easy by means of ladders and planks. The stalactites in the cave assume a variety of fantastic shapes, to which names mostly connected with Buddhism are given, such as the Lotus-flower, the Dragon's Head and Tail, the Five Viscera, etc. A guide is provided at the temple.

Interesting alike for its beautiful surroundings and its antiquity is the temple on **Mitsumine-san,** a mountain 6 *ri* to the S.W. of Ōmiya. A good jinrikisha road takes one as far as the vill. of Niegawa, 3½ *ri*; the remainder must be walked. The cave described above may be visited on the way by making a slight detour (say ¾ hr.), that is, by leaving the road at Kagemori, and rejoining it again a few *chō* further on, close to the bridge called Fuji-bashi over the Arakawa, up the course of which river most of the road lies. *Niegawa* (fair accommodation) commands a fine view, with Bukō-zan standing sentinel-like at the mouth of the valley. Thence the scenery becomes grander; the path keeps along the l. bank, rising frequently to cross the spurs of the hills, and the river winds picturesquely among thickly wooded slopes rising on either hand to a height of about 1,000 ft. A remarkable projecting rock has been cut through at a spot called *Odahara*, shortly after which the path diverges down to a narrow bridge spanning the river. On the opposite side stands a *torii* at the entrance to the sacred mountain. An avenue of ancient cryptomerias marks the remainder of the way through the thick forest,—a steep climb of 52 *chō*, with rest-houses at intervals, but no distant view except one down the valley of the Arakawa.

The temple buildings, which are numerous, stand in a grove of lofty chamæcyparis trees, close by the upper *torii* at a height of 3,000 ft. above the sea.

The foundation of this temple is referred to the legendary epoch. Yamato-take (see p. 87, on his expedition to subdue Eastern Japan, is said to have passed this way, and to have caused a shrine to be built here for the worship of the Shintō gods Izanagi and Izanami. The name of Mitsumine-no-miya is alleged to have been bestowed upon it by his father the Emperor Keikō a year later, from the three contiguous peaks,—Kumotori, Shiroiwa, and Myōhō, on the latter of which the temple stands. It is a far cry down to the ninth year of Tempei (A.D. 737), when the reigning Empress placed an image of the Buddhist goddess Kwannon within the grounds. In 1533 Mitsumine became the seat of the Seigo-in branch of the Tendai sect. Finally, the rehabilitation of Shintō in our own day has again brought it, after the lapse of many centuries, within the fold of the native religion. Two festivals are held annually, on the 8th April and 2nd December.

Some noble cryptomerias guard the approach to the main temple, in front of which the huge wooden lantern r. and the building over the holy-water cistern l. are a mass of carvings of Chinese figures, and birds and beasts. No less meritorious, though more weather-

beaten, are the carvings on the exterior of the temple itself. The interior has been deprived of its elaborate Buddhist furniture, to make way for the simple requirements of Shintō,—drums and mirrors. The shrine on the r. is dedicated to Yamato-take, that on the l. to Kunitoko-tachi, while there are numerous subsidiary shrines to lesser deities. The quadrangular building further l. serves for the accommodation of pilgrims. The foreign traveller who presents a suitable gift of money (*kifu-kin*) on arrival, will be made quite comfortable and fed on the best vegetarian food procurable in so remote a spot. Beyond this again stand the temple-offices, the priests' dwellings, etc. One of these latter —the *Daishō-in*—deserves inspection for the sake of its brightly painted *fusuma* of Chinese scenes on a gold ground by Bokkei. The temple treasures, preserved in a godown, include the old Buddhist furniture and images, lacquer and other utensils, *kakemonos*, mostly of Buddhist subjects, some of which are of great age, and a few screens by Matahei, Kanō Sesshin, and other artists. The *Okusha* lies 30 *chō* higher up the mountain, but affords little view.

On the return journey the visitor should take the *Ura-michi*, or Back Way, which is less steep and more open than the front approach. It leads past the pumping station which supplies the temple with water, and rejoins the main road to Ōmiya at a point some distance higher up the course of the Arakawa.

Enthusiastic walkers may, instead of returning the way they came, proceed over the *Karizaka-tōge* to Kōfu. The distance is estimated at 20 *ri* from Mitsumine. The first day's walk should end at *Ōdaki*; the next will include the portion locally known as *Hachi-ri Hatchō*, which is a distance of 8 *ri* 8 *chō* without a sign of habitation till *Kumagawa* is reached, where the second night is spent; the third day will take one easily into Kōfu. This trip is only feasible in summer.

Hikawa, situated in the valley of the Tamagawa (see Route 27), about 11 *ri* from Ōmiya, may be reached from that town by a lonely mountain path over the *Sengen-tōge* and the *Nippara-tōge*.

ROUTE 12.

By Rail from Tōkyō to Takasaki and Karuizawa.

SHIMONITA. MAEBASHI. ISOBE. MYŌGI-SAN.

Distance from Tōkyō	Names of Stations	Remarks
	TŌKYŌ (Ueno)	
2 m.	Tabata Jct.	
4	Ōji	
6	Akabane Jct.....	Up trains change for Yokohama.
10	Warabi	
13	Urawa	
17	Ōmiya Jct	For Nikkō and the North.
22	Ageo	
24	Okegawa	
29	Kōnosu	
34	Fukiage	
38	Kumagai	
45	Fukaya	
51	Honjō	
53½	Jimbohara	
56	Shimmachi	
60½	Kuragano	Change for Karuizawa. Some trains change for *Maebashi*, 6 miles.
63	TAKASAKI Jct..	
64½	Iizuka	
69	Annaka	
73½	Isobe	
77½	Matsuida ,.....	Alight for Myōgi-san.
80½	Yokogawa	
84	Kuma-no-taira	
87⅛	KARUIZAWA.	

This line closely follows the first stages of the old *Nakasendō* (see Route 24), and is flat and uninteresting as far as Takasaki; but in clear weather fine distant views of the moutains are obtained all along the route. Fuji is visible l. until shut out by the Chichibu range; to the near r. rises Tsukuba with its twin summits, then Nantai-zan and the other Nikkō mountains to the extreme r. behind a lower range; Akagi-san is distinguished by its wide grassy base, crowned by numerous peaks. On approaching Takasaki, the great square mass of the Haruna group comes in sight ahead to the r., while on the l., also ahead, the cliffs of Myōgi stand out like the walls of a huge fortress. Smoking Asama is a prominent object ahead to the r. during the whole journey till the very foot of the pass at Yokogawa, which it overtops.

Urawa is the seat of government of the prefecture of Saitama, which includes the greater part of the province of Musashi.

Ōmiya (*Inn*, Takashima-ya, in the public garden, supplies Europ. food). An avenue of 1 m. in length leads to *Hikawa Jinja*, the chief Shintō temple of Musashi, situated in grounds that have been turned into a public garden. The temple is said to have been founded in honour of Susano-o by Yamato-take, on his return from subduing the barbarous tribes of Eastern Japan. After Ōmiya, the first place of importance reached is

Kumagai (*Inn*, Shimizu-ya), which carries on a large trade in silk and cotton, and possesses historical interest in connection with the warrior Kumagai Naozane (see p. 78). At

Honjō (*Inn*, Moroshichi), there are some important cross-country roads, one of which joins the *Reiheishi Kaidō*, the route formerly followed by the Mikado's annual envoy to the shrine of Ieyasu at Nikkō. Another leading towards the Chichibu mountains is described in Route 11.

Shimmachi (*Inn*, Mitsumata) is a large silk-producing town.

Takasaki (*Inn*, Takasaki-kwan, at station) was formerly the castle-town of a Daimyō, and is still an important industrial centre. A *tramway* leads to Shibukawa for Ikao.

A miniature railway of 21 m. in length runs hence to *Tomioka* (*Inn*, Shinshū-ya), a thriving silk mart, and to *Shimonita* (*Inn*, Sugita), a tidy little town standing among the lower spurs of the mountains amidst delightful scenery. Iron ore is worked here.

[The railway branches off here to **Maebashi,** 6 m., where it meets the Ryōmō line from Oyama (see Route 16). Maebashi (*Inn*, Abura-ya; Europ. *restt.*, Akagi-tei), formerly the seat of a great Daimyō named Matsudaira Yamato-no-kami, is now the capital of the prefecture of Gumma, and a great emporium of the silk trade, one of the best qualities of raw silk being named after this town. The extensive silk-reeling factories can be seen on application. To the N. rises the extinct volcano of Akagi-san, and W. is the curious group of mountains collectively called Haruna, on the N. E. flank of which are situated the favourite baths of Ikao, described in Route 14. The brick enclosure seen r. just before entering Maebashi is one of the largest convict prisons in Japan, whose wall 20 ft. high encloses 11 acres of land. The big river crossed is the Tonegawa.]

Iizuka is a station at the W. end of Takasaki, some distance from the business part of the town. The tramway to Shibukawa (for Ikao) here crosses the railway.

Annaka was formerly a castle-town.

Isobe (*Inns*, Hōrai-kwan and others) is a watering-place lying in a wide valley less than 1,000 ft. above the level of the sea. Exposed as it is on all sides, it is neither mild in winter nor cool in summer. The spring is brine.

Matsuida is the station to alight at for a visit to the marvellous rocky peaks that crown Myōgi-san. It lies about 1 *ri* by jinrikisha from the small vill. of

Myōgi (*Inns*, Shishi-ya, Kambe-ya), the best place to stay at to inspect the rocks.

The shrine at Myōgi is dedicated to the memory of the 13th abbot of Enryakuji, a temple on Hiei-zan near Kyōto, who, in the reign of the Emperor Daigo (A.D. 898-930), retired here to mourn over the sudden downfall and banishment of his pupil, the famous Sugawara-no-Michizane. After his death, he was deified under the title of Myōgi Dai Gongen. Over two centuries ago, a fresh access of zeal on the part of his devotees was the cause of the shrine being rebuilt in the grand style of which traces still remain. It is now in charge of Shintō priests.

The temple stands a short distance above the village, in the midst of a grove of magnificent cryptomerias. The *Oku-no-in* lies 25 *chō* further up the mountain, and above this the cliffs are nearly perpendicular. A rocky cave, formed by a huge block resting in a fissure, contains an image of the god. On the summit of one of the jutting peaks near the Oku-no-in, is the enormous Chinese character 大 (*dai*), "great," whose dimensions are stated at 30 ft. by 20 ft. It is constructed of thin bamboos, tied together and covered with strips of paper, the votive offerings of pilgrims, which give it the appearance from below of being painted white. The surrounding scenery is weird and romantic. From the bosom of a gloomy grove rise innumerable rocky pinnacles, which gradually increase in height around a lofty central peak, the whole vaguely recalling the front of some colossal Gothic cathedral.

Dr. Naumann describes Myōgi-san as a system of grand, acute-edged, deeply serrated dykes, apparently radiating from a common centre, whose highest summit is about 3,880 ft. in height. Probably it is the skeleton of a very old volcano.

The highest peak of the jagged ridge (*Haku-un-zan*) rising directly above the vill. is called *Myōgi Jinja Chōjō*; the S. wing is *Kinkei-san*, with *Kinto-san* lying between the two. The *Fude-iwa* or "Pen Rock," is a conspicuous projection belonging to Kinkei-san and forming the N.W. termination of this dyke. Its ascent is difficult and dangerous.

Three days may profitably be devoted to the various expeditions around Myōgi-san. First day:—to *Daikoku-san*, the way there leading over the pass between Kinkei-san and Kinto-san, and taking 1½ hr. from the village. (The leeches with which the wood swarms are apt to be troublesome). A natural curiosity passed on the way is *Ichi no Sekimon*, lit., the First Stone Gate, which consists of a vertical slab of rock some 180 ft. high, 240 ft. wide at the base, and 18 ft. thick, with an arched hole 90 ft. high and 80 ft. wide. *Ni no Sekimon*, and so on down to *Roku no Sekimon*, making six altogether, are similar curiosities. Through the last named it is necessary to crawl on hands and knees. The *Hige-suri-iwa*, or "Beard-shaving Rock," is a slender column of volcanic breccia, the last 10 ft. of the climb up which is achieved with the assistance of a chain and ladder. From this coign of vantage, the lofty peak of *Naka no take* and many other curious rocks are visible. The ascent of Naka-no-take, which, though a rough scramble, is well worth making, takes about 1 hr. from the Hige-suri-iwa. The modern-looking edifice near the latter was built for the priests, after the burning of the two temples in 1872.

Second day: — to *Kinkei-san*. The way lies along the plain for 1 hr. to the vill. of *Sugawara*, whence

the climb to the top—steep but not dangerous—will take 1½ hr. more.

Third day: — to *Myōgi Jinja Chōjō*, the most difficult of the three expeditions. The only practicable path is that leading up to the *Dai* (大), and behind the *Takezuru Chōjō* 7 *chō* below the Oku-no-in (the route up the steep and dangerous rock from the Oku-no-in should be absolutely avoided), thence up over the *Hato-mune*, or "Pidgeon's Breast," a rock some 20 ft. in height, to scale which it is necessary to take a rope. After this comes an arduous climb, which must be achieved by hauling oneself up from tree to tree,—2½ hrs. to the summit. Steep and narrow cols and ridges connect the various peaks. The return is made the same way.

The precipitous sides of Myōgi are clothed in parts with rich vegetation, and towards the end of October glow with the crimson tints of the maple and other trees.

On leaving Myōgi, the railway may be rejoined at *Matsuida*; or else one may walk on for 2 *ri* to a point a little further along the Nakasendō highway, near

Yokogawa (*Inn*, Ogino-ya, at station).

After this station the line begins to climb the *Usui Pass*.

The construction of the 7 miles of railway leading to Karuizawa over the Usui Pass presented greater difficulties than any that had hitherto been contended with by engineers in Japan, and for this reason a hiatus remained in the middle of the line to the West Coast until 1893, when the Abt system,—cog-wheels working on rack-rails,—was successfully introduced. The gradient is 1 in 15, and almost the whole way a succession of bridges and tunnels, the total tunnelling aggregating 2¾ miles. There are 26 tunnels altogether, No. 6 being the longest. The viaduct over the Usui-gawa has four arches, each of 60 ft. opening; and the height of the rails from the valley is 110 ft. There is a curious arrangement to prevent inconvenience from heat and smoke in the larger tunnels:—the engine is placed behind, and as soon as the train has entered, a curtain is drawn at the lower end, which prevents the smoke from being sucked up along the tunnel.

The tiresomeness of the tunnels is relieved by momentary glimpses of gloriously wooded ravines and of the rugged peaks of Myōgi-san.

Shin-Karuizawa, the station, lies ¼ hr. by jinrikisha from the summer resort called

Kyū-Karuizawa (see next Route).

ROUTE 13.

KARUIZAWA AND ASAMA-YAMA.

1. KARUIZAWA AND NEIGHBOURHOOD. 2. ASCENT OF ASAMA-YAMA. 3. TEMPLE OF SHAKUSONJI. 4. HOT SPRINGS OF BESSHO. 5. TO SHIMONITA BY THE WAMI-TŌGE. 6. FROM KARUIZAWA TO KUSATSU.

(Conf. map facing p. 187.)

1.—KARUIZAWA AND NEIGHBOURHOOD.

Karuizawa (Mampei Hotel, Karuizawa Hotel), easily accessible from Tōkyō in 5½ hrs. by the railway described in the previous route, lies in the corner of a grassy moor on the W. side of the Usui-tōge, 780 ft. below the summit.

The village was in former times principally dependent upon travellers over the ancient highway, and appears to have just escaped ruin, after the construction of the railway, by a number of the foreign residents of Tōkyō making it a retreat from the unhealthy heat of the city during the summer months. Karuizawa's lofty situation (3,270 ft.) gives it a temperature seldom excessive during the daytime, and invariably cool at night. The rainfall bears favourable comparison with Nikkō and other mountain resorts, and owing to the porous nature of the soil in the vicinity, leaves fewer traces behind. The place is nevertheless not free from mosquitoes, and the small sand-fly called *buyu* abounds,—an insect which

inflicts a bite, painless at first, but afterwards extremely irritable and liable to swell during several succeeding days. Karuizawa is specially patronised by missionary visitors from all parts of Japan and even China. Tourists should understand that in itself the place possesses no attractions, no hot springs or historical associations such as the Japanese care for. It is but an ordinary village, and the cheap wooden houses of the foreign summer residents dot the neighbouring plain like the beginnings of a new settlement in the backwoods. But the country round about affords good rides and walks both on the grassy moor and among the hills. Besides those mentioned below, numerous paths have been recently cleared by the foreigners in various directions, affording nice walks.

The chief excursion from Karuizawa is the ascent of Asama-yama (see next page), and the railway affords opportunities for visiting the romantically situated monastery of Shakusonji near Komoro, the famous Buddhist temple of Zenkōji at Nagano, and the mountains beyond (see Route 26). The shorter walks include :—

1. To the top of the **Usui-tōge,** 1½ m. Asama, the Shirane-san and Koma-ga-take of Kōshū, Yatsu-ga-take, and Tateshina-yama are seen on the way up. On the summit stand a few houses and a small temple, whose steps are the best place to obtain the view.

In this spot is localised the following legend, preserved in the *Kojiki* :—

When Yamato-take (see p. 87) was crossing from Sagami to Kazusa, while on his expedition against the barbarous tribes who then inhabited that region, he ridiculed the name of *Hashiri-mizu* ("Running Water") given to the strait, and exclaimed that it was no more than an easy jump across. The Sea-God, offended at this insult, so disturbed the waters that Yamato-take's ship was unable to advance. Upon this, his consort Oto-Tachibana-Hime said to him, "I will drown myself in thy stead,"—and as she plunged into the sea, the waves became still. Seven days afterwards her comb floated ashore. The prince built a tomb, and deposited the comb therein. On returning to the capital after subduing the tribes, he stopped to rest at the top of the Usui Pass, and gazing over the plain, said thrice in a melancholy voice: "*Azuma wa ya!*" ("Alas! my wife"), whence the name of Azuma by which Eastern Japan is still known.

2. **Atago-yama.** This isolated hill, ¼ hr. walk from the vill., is ascended by two flights of stone steps, and has some curious perpendicular rocks half-way up.

3. **Hanare-yama,** about 1 m. off. On its E. side, near the summit, is a large cave tenanted by bats.

4. **Iriyama-tōge,** 1 hr., by the base of the hills skirting the moor, and past the curious rock called *Kamado-iwa* by the Japanese, and Pulpit Rock by foreigners. The peak to the l. beyond this rock commands a very extensive prospect. The summit of the Iriyama-tōge affords probably the finest view obtainable of the valley leading towards Myōgi-san, and, looking backwards, of the wide stretch of moorland at the base of Asama-yama.

5. **Wami-tōge** and **Rōsoku-iwa.** From the foot of the Iriyama-tōge, the path keeps to the r., and in ¾ hr. more the highway over the Wami-tōge is reached. The ascent is easy. After a short but steep descent on the opposite side, a path l. leads to the hamlet of *Ongawa*, situated at the base of the *Rōsoku-iwa*, aptly re-named by foreigners the Cathedral Rocks, and remarkable for the petrified wood found in the neighbourhood. These rocks are most easily approached from Ongawa. Instead of returning the way one came, a pleasant round may be made by taking a tortuous hill path leading down deep into the Iriyama valley, from which Karuizawa may be regained by the Iriyama-tōge. Or else, by pursuing a downward course from Ongawa, one may reach the hamlet of *Arai*, at the lower end of the Iriyama valley. From this point it is a little over 1 *ri* to Yokogawa, whence train. In any case, the excursion will occupy the greater part of a day.

6. **Kiritsumi** (*Inn*, Chōsei-kwan). The thermal springs of this place

are reached after a 3 hrs. walk viâ the Usui Pass. Not far from the summit a narrow path turns l., leading up and down a succession of wooded mountain gorges, till the final descent is made into the tiny valley in which Kiritsumi nestles at a height of 3,200 ft.—These baths may be more conveniently reached by a jinrikisha road from Yokogawa, 3 *ri*. The way is very pretty, but the view shut out on all sides. The water of Kiritsumi is slightly saline, with a temperature of 104° F. Higher up, in a neighbouring valley, is the old-fashioned watering-place of *Iri-no-yu*, with accommodation only for peasant guests. The baths are sulphurous and have a high temperature.

7. **Yunosawa,** ½ hr. along the Kusatsu road. A bath may be had in the small house here, to which mineral water is brought from the hill beyond. Continuing along the same road, which soon leads over more elevated ground and passes through beautiful stretches of forest, we reach the baths of

8. **Kose** in about 1 hr. This is a tiny hamlet in a fold of the hills, but possesses a commodious inn. Just before reaching Kose there is a narrow track, which, after traversing the forest, emerges on grassy mountain slopes, and ascends *Hanamagari-yama* (5,500 ft.), commanding fine views. It then descends steeply into Kiritsumi, to which village this is a longer but more picturesque route than the one given above.

2.—Asama-yama.

Asama-yama (8,280 ft.) is not only the largest active volcano in Japan, but also the most accessible. The excursion to the top and back may be made from Karuizawa in one day.

The last great eruption occurred in the summer of 1783, when a vast stream of lava destroyed a primeval forest of considerable extent, together with several villages on the N. side. Most eruptions have produced mere showers of ashes, but stones also were ejected in 1894 and in 1900. At the foot of the steep cone the subterranean disturbance can be distinctly heard, and the sulphurous exhalations near the summit often make this part of the ascent rather oppressive.

The ascent by the *Wakasare no chaya*—a rest-house on the old road to Kusatsu — is the one usually preferred, and is certainly the least fatiguing. The best plan is to hire horses at Karuizawa, where foreign saddles may be procured, ride viâ the vill. of *Kutsukake* to *Ko-Asama*, — the excrescence on the mountain side, — 2½ hrs., and walk up by the path which diverges l. some 20 *chō* before reaching Wakasare-no-chaya. The climb is steep, but the path a fairly solid one of cinders. The time taken to the lip of the crater is about 2½ hrs. from the place where one dismounts.

The crater is circular, some ¾ m. in circumference, with sides perpendicular, honeycombed, and burnt to a red hue, while sulphurous steam wells up from the bottom and from numerous crevices in the walls. On the S. side of the mountain rise two precipitous rocky ramparts, separated by a considerable interval, the outer one being lower and nearly covered with vegetation. They seem to be the remains of two successive concentric craters, the existing cone being the third and most recent. The nearer is quite bare, and columnar in structure at the centre. The side of the cone is strewn with large rough fragments of loose lava, and unfathomable rifts extend for the greater part of the way down to its base. The view from the summit embraces a large tract of country; — to the N., the whole of the Kōtsuke mountains, with the Haruna group and Akagi-san; the Nikkō range and the E. range dividing Shinshū from Kōtsuke; the sea far away in the distance; next the Kōshū mountains on the S., with

Fuji peering over them; the conical Yatsu-ga-take and the adjacent summits of Kōshū; and then on the W., the huge range that forms the boundary between Shinshū and Hida. The descent to the Wakasare-no-chaya takes 1¼ hr.

Another way up, also occupying about 5½ hrs., is from *Oiwake* (*Inn*, Nakamura-ya), a vill. on the Nakasendō, 2 *ri* 14 *chō* from Karuizawa. On leaving Oiwake, the path ascends gently through sloping moorland covered with wild-flowers; then the acclivity becomes greater, and gritty ash is reached. At an elevation of 1,145 ft. above Oiwake, is a cascade hidden among the trees that border a deep gorge. Its height is about 18 ft.; the red colour of the water and of the underlying rock — volcanic breccia covered with a red crust—gives it a strange appearance. At a height of 3,225 ft. above Oiwake, all vegetation ceases. For 1,600 ft. more, the path proceeds up a steep ascent of loose ash to the edge of the outer ridge, which from the vill. below appears to be the summit, though not really so. The path then descends, and crosses over to the base of the present cone, which is more easily climbed.—The ascent can also be made from *Komoro*, a railway station 13½ m. from Karuizawa. The path leads straight across the fields towards the highest visible point of Asama, and in 1½ hr. fair walking brings one to the crest of a ridge, beyond which is a deep ravine with a yellow brook at the bottom, while the path from Oiwake is at the same level on the other side. The brook is crossed after 35 min. walking, when the path joins that from Oiwake, described above. The actual time taken by a good walker to make the ascent from Komoro was 5¾ hrs., exclusive of stoppages, the last 1¼ hr. being an extremely rough and steep climb.

One of the most interesting excursions from Karuizawa is to the **Lava Stream** of 1783, referred to in the small type on p. 183. Some travellers pressed for time combine this with the ascent of the mountain, doing both in one day; but this is too fatiguing. The way to the lava stream (*Oshi-dashi-gawara*) goes off immediately behind the Wakasare-no-chaya rest-house (where a guide can generally be engaged), thence l. through the pine-wood which borders the lava stream; time 50 min. The huge blackish grey blocks rise abruptly to a height of from 20 to 25 ft. from the edge of the wood, in extraordinary confusion. Time has covered them with a coating of moss, and owing to surface disintegration, they break away easily in parts, so as to make scrambling over them difficult. Emerging, as one does suddenly, from the peaceful shade of the forest, with its carpet of delightfully soft moss, on to this terrible evidence of subterranean force, the spectacle is strangely impressive. The view, too, from the top of the boulders, especially of Shirane-san and of the range dividing the provinces of Shinshū and Kōtsuke is very fine. On the way back, the guide will point out a curious fissure in the ground extending for a long distance, doubtless due to some later eruption.

3.—Shakusonji.

The train takes ¾ hr. from Karuizawa to *Komoro*, whence it is about 1 hr. walk to the monastery of **Shakusonji**, commonly known as *Nunobiki no Kwannon*, which lies perched on the side of one of the high bluffs that overlook the Chikuma-gawa. It is a romantic spot, approached by a narrow gorge leading from the river bank. The priests have tunnelled through the rocks in several places, making passages which lead to the various shrines and form a continuous

corkscrew path round the perpendicular cliff. The white-painted hut close by the bell-tower on the summit commands a superb view of the Asama range and the valley of the Chikuma-gawa. The monastery belongs to the Tendai sect of Buddhists.

4.—Bessho.

Summer residents at Karuizawa, desirous of getting a peep of life at a typical bathing resort of the good old kind, might visit **Bessho,** a little vill. lying in a fold of the pine-clad hills, at the foot of Ogami-dake, 3 *ri* by jinrikisha to the W. of Ueda station (1½ hr. by train). The best *inn*, Kashiwa-ya, a three-storied building which adjoins a small but pretty temple sacred to Kwannon, sprawls up and down the hillside, commanding a lovely view. Another temple, with a massive thatched roof, called *Anraku-ji*, boasts a pagoda of the unusual number of four storeys, which is 700 years old. A festival takes place at the summit of *Ogami-dake* every 15th July, when each house in the vill. has to send a representative bearing some garment as an offering to the god. The neighbourhood of Bessho affords many pretty walks, among others one to the well-known *Hō-fuku-ji-tōge*, 2½ hrs., on the highway between Ueda and Matsumoto.

5.—Over the Wami-tōge to Shimonita.

This expedition can be made either on horseback or on foot as far as **Shimonita,** and the return by train viâ Takasaki; 7½ hours will be a good allowance to make for catching the last train. The way leads over the Wami-tōge (see p. 182), and down a narrow, picturesque valley between lofty, precipitous crags to the vill. of *Hatsudoya*. Jinrikishas with 2 men might be availed of from this place by ordering them beforehand from Shimonita, or else from the next vill. of *Motojuku*, the first one which affords accommodation. The whole walk is lovely, the valley only beginning to open out a little about Motojuku, while Shimonita stands, so to say, at its mouth. For further notice of Shimonita, see p. 179.

The distances are approximately as follows:—

KARUIZAWA to	*Ri*	*Chō*	*M.*
Top of Wami-tōge.	2	18	6
Hatsudoya		28	2
Motojuku	1	26	4¼
SHIMONITA	2	27	6¾
Total.....	7	27	19

6.—From Karuizawa to Kusatsu.

This is a day's journey of 10 *ri* approximately, barely practicable for jinrikishas; three men may be necessary. Horses with foreign saddles are also obtainable at Karuizawa. The path to Kusatsu diverges to the r. before descending to Kose (see p. 183), and emerging from the forest, passes over the grassy slopes of Hanamagari and the other mountains to the N. of the Usui-tōge. Asama looms up majestically over the wide moorland to the l. At about 4½ *ri* from Karuizawa, the old road to Kusatsu (12 *ri*) viâ the Wakasare-no-chaya joins in, whence on to the poor vill. of *Ōkuwa*, 1½ *ri*, the way lies through delightful park-like country, part of which is utilised for a horse-breeding farm owned by the Imperial Household. The next stage takes one in about 1 hr. down to the bed of the Agatsuma-gawa, which is crossed on a curious suspension bridge of about 180 ft. span made of telegraph wire. On the far side stands the vill. of *Haneo*. The remainder of the way is mostly a gradual ascent through woods and fields, commanding at intervals splendid views of the surrounding mountains. For Kusatsu, see next Route.

ROUTE 14.

Ikao, Kusatsu, and Neighbourhood.

1. Ikao. 2. Walks and excursions from Ikao: Haruna, etc. 3. Kusatsu. 4. Walks in the neighbourhood of Kusatsu. 5. From Kusatsu to Nagano over the Shibu-tōge, ascent of Shiranesan, the Toriī-tōge.

1.—Ikao.

Ikao is a short day's journey from Tōkyō (Ueno station).

The first stage is by rail to Maebashi in 3¾ hrs., whence tram to Shibukawa, about 1½ hr. The tramcars usually start from the far end of Maebashi, 1¼ m. from the station, but jinrikishas (15 min. to tram) can be availed of; or if ordered beforehand from the Basha Tetsudō Kwaisha, tramcars will meet travellers at the railway station. The last stage from Shibukawa up to Ikao (2 *ri* 15 *chō*, or 6 m.) is done by jinrikisha with two men in 2 hrs.; return in 1 hr.—Shibukawa can also be reached from Takasaki station by tram direct; but the cars are smaller and the distance is longer. In summer time a private car is almost a necessity.

Hotel.—Kindayū, European style. There are also the Budayū, Chigira, and other good *inns* in Japanese style.

Ikao, one of the best summer resorts in Japan, is built on terraces along the N. E. slope of Haruna-san, at an elevation varying from 2,500 to 2,700 ft. The picturesque main street, which divides the vill. into an eastern and a western part, consists of one nearly continuous steep flight of steps. The houses W. of the steps border on a deep ravine called the *Yusawa*, through which rushes a foaming torrent. Ikao enjoys the advantage of cool nights, few mosquitoes, and an unusually beautiful situation, which offers from nearly every house a grand view of the valleys of the Agatsuma-gawa and Tone-gawa, and of the high mountain-ranges on the border of the great plain in which Tōkyō is situated. From few places can the Nikkō mountains be seen to such advantage, while conspicuous in the foreground rise the three peaks of Onoko-yama.

No summer resort in Japan can show such a wealth of wild-flowers. During July and August, the lilium auratum, the tiger-lily and several other lilies, the iris in many colours, three species of clematis, three species of spirea, the hydrangea, the funkia, asters, campanulas, and numerous others carpet the ground. Earlier, especially in May, this whole country-side resounds with the song of birds,—nightingales and cuckoos in the woods, larks on the open moorland. Ikao is famous for its mineral springs, which have a temperature of 45° C. (113° F.), and which contain a small amount of iron and sulphate of soda. They have been known since prehistoric times, and the bath-houses pouring out clouds of steam form a striking feature of the precipitous village street. According to the Japanese style of bathing, the hot baths are made use of several times a day, and indiscriminately by visitors of every description. Lately the water has been used for drinking purposes, but it has little more effect than pure hot water.

2.—Walks and Excursions from Ikao.

1. Along the Yusawa ravine to **Yumoto,** about ½ m., nearly level. *Yu-moto* means lit., "the Source of the Hot Water." Seats are erected for the accommodation of visitors, who resort there to drink of the mineral spring (*Nomi-yu*). The water, which at its source is quite clear, has a slightly inky taste. On

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being exposed to the air the carbonic acid evaporates, and part of the iron which the water contains is precipitated as a yellowish mass. This covers the bed of the river and the bottom of the aqueduct, and gives to the water in the baths a thick, discoloured appearance. The people, who have great faith in the strengthening effects of this precipitated iron salt, place large strips of cotton cloth in the stream. When the cloth has assumed a deep yellow colour, it is taken out, dried, and used as a belt for the body. Gowns thus dyed (*yu-aka-zome*) are offered for sale in the village, and to wear one of these for twelve hours is declared to be equal to a whole course of baths. The mineral water is led down to the inns in bamboo pipes.

2. Up **Kompira-san,** ¼ hr. climb under shade. Though of no great height, the top commands an extensive view, stretching from Shirane-san near Kusatsu to Tsukuba-san in Hitachi, and including the Mikuni and Nikkō ranges, Akagi-san, and the valley of the Tonegawa.

3. Up to **Mushi-yu,** (lit. "Vapour Bath"), so called from the sulphurous gases which here emanate from holes in the ground, over which huts have been erected for the treatment of rheumatic patients. The naked people sometimes standing about at Mushi-yu make this place unsightly. Time ¾ hr. Among the rocks by the side of the path just below Mushi-yu are a number of holes from which cold air issues, seeming to testify to the presence of ice within.

4. To *Nanae-no-taki* ("the Sevenfold Cascade"), ¼ hr. down through a wood; thence for ¾ hr., also mostly up and down through the wood, to **Benten-daki,** a very pretty fall of the stream that flows from Lake Haruna. About half-way one passes a picturesque avenue of cryptomerias leading to a small deserted shrine. This walk may be varied by returning viâ the hamlet of *Inakago* close to the avenue, but there is then less shade.—Those who do not mind scrambling and wetting their feet a little, may climb to a point a short way above the upper of the two falls, where the stream can easily be crossed, and make their way through long grass to a path, whence, turning l. and down the valley, Ikao can be reached by way of the *Yorozuya-bashi,* a bridge spanning a deep and picturesque ravine at Azuma-mura.

5. A long but delightful walk may be taken viâ the N. end of Lake Haruna to **Benten-daki,** by following the stream which forms the fall (about 1½ hr. from the Lake to the fall). In spring there is a wealth of flowering trees, ground orchids, and wild wistaria; in summer the excessive height of the grass renders this walk impracticable.

6. **Mizusawa no Kwannon,** a Buddhist temple in which, though dedicated to Kwannon, the chief object of interest is offered by six bronze images of Jizō, life-size, on a revolving case. The way there leads for a few *chō* down the Shibukawa road, then diverging r. over the breezy moor at the foot of Sengen-yama; time to the temple, 50 min. One can proceed on from Mizusawa, a further distance of 50 min. to the high *Waterfall of Funao* (or Funyū), in a quaintly picturesque rocky fold of a mountain of the same name. The final scramble up to the actual foot of the fall is hardly worth making. One may return another way, taking a path over the hills that leads between Sengen-yama r. and Futatsu-dake l.,—1½ hr. This would be a good occasion for ascending *Sengen-yama,* the steep path up which is well-defined.

7. **Haruna,**—5½ m., of which 4¼ m. to the lake. Though the first part of it is rough, this is by far the prettiest walking expedition

at Ikao. "Chairs" may, however, be taken.

Lake Haruna, which apparently occupies the site of an extinct crater, has been stocked with salmon and other fish. On its border is a tea-house where one may lunch or spend the night. The mass of rocks resembling a tower at the N. E. end is called *Suzuri-iwa*, and can be easily climbed from the back. From the lake it is a short and easy ascent to the top of a pass called *Tenjin-tōge*, 1,000 ft. above Ikao, commanding a fine view. From the Tenjin-tōge the path descends a luxuriantly wooded glen to the ancient *Temple of Haruna*, situated amongst precipitous and overhanging volcanic rocks, in a grove of lofty cryptomerias. Over the principal building, which is decorated with excellent wood-carvings (especially two dragons twined round the side beams of the porch), hangs a huge rock supported on a slender base, which seems every moment to threaten the temple with destruction. The whole site is one of the most fantastically beautiful that can be imagined.

The date of the original foundation of the temple of Haruna is unknown. The earliest records date back only five centuries, when the Yamabushi (a sect of Buddhist exorcisers and fortune-tellers), who then had possession of the place, were involved in the ruin of Nitta Yoshisada (see p. 81), with whom they had sided in the civil wars of the time. More latterly it came under the jurisdiction of the Imperial Prince-abbot of Ueno. The present main shrine was erected about A.D. 1725, and since the revolution of 1868, it has been re-dedicated to the Shintō deities Ho-musubi the God of Fire, and Haniyasu-Hime the Goddess of Earth.

A short way below the temple is a remarkable formation of rock like a flying buttress, called *Kurakake-iwa*. A few minutes further on stands the village where reside the wives and children of the priests; for even in old times, a local exemption existed from the Buddhist rule of celibacy.

8. **Futatsu-dake, Sōma-yama,** and **Haruna Fuji.** These three hills all lie on the way to Lake Haruna. The way up *Futatsu-dake* diverges l. ½ hr. out of Ikao, where a post marks 5½ *chō* to the summit. From this post, 25 min. more take one to the spot where the way to *Sōma-yama* branches off l. from the Haruna road, close to the second tea-house. From here it is 20 min. along the base, and 25 min. more up an arête to the top, chains being fixed in the rock at the two steepest places to assist climbers, though there is no real danger. The *Haruna Fuji* lies to the r. of the road, close to the lake, where there is a grazing-ground for cattle (*Bokujō*); its steep and stony ascent occupies ¾ hr. from the place where the path diverges. The view from these various heights is very beautiful and extensive, particularly that from the shrine on the summit of Sōma, 4,850 ft. above sea-level, and 2,150 ft. above Ikao. The summit of Fuji appears over the Chichibu mountains nearly due S. To the W. of it are seen the Kōshū Shirane, the Koma-ga-take's of Kōshū and Shinshū seemingly in close proximity, then Yatsu-ga-take, Ontake about W. S. W., Asama-yama a little to the S. of W., Yahazu-yama W. N. W., then the Shirane of Kusatsu, and a part of the Hida-Shinshū range. Eastwards rise Tsukuba-san and the Shirane of Nikkō, with Kurobi-yama—the highest peak of Akagi-san—half-way between them. The town of Maebashi is visible to the E. S. E., with the Tonegawa half encircling it before pursuing its course through the plain.

Sōma may also be ascended from Mushi-yu; but on that side the climb is more precipitous, nine chains in rapid succession helping the climber on the steep portion just below the summit. Pilgrims often prefer it for that very reason, as gaining for them greater religious merit.—Another way up from

the direction of Takasaki joins the Mushi-yu ascent shortly before the final climb. It has seven chains and an iron ladder about 30 ft. long. The ascent of Sōma from the Haruna side, with descent on the Mushi-yu side, occupies altogether 4 hrs. from Ikao.

As a variety in the day's work, good walkers might advantageously combine one of these hills with Excursion No. 7 (Haruna).

9. **Sengen-yama.** This mountain, which assumes so many forms when seen from different parts of the plain, can be ascended from Ikao viâ Mushi-yu in 1½ hr. The path is steep, and the sides slope away precipitously from the top, which is a long knife-like ridge.

10. **Akagi-san** is the collective name of a circular range of peaks, surrounding the basin of an old crater, now a lake, about 2¾ m. in circumference. The mountain may be ascended from various points, but is recommended as a 2 days' expedition for those spending the summer at Ikao. The first stage takes one by jinrikisha to Shibukawa, where the Tonegawa is crossed by ferry to *Hassaki*. Horses, ordered beforehand, should here be in waiting for the next stage of 3 hrs., chiefly over monotonous and shadeless moorland, which leads, however, to a picturesque ridge surrounded by pretty peaks. A short distance further, at a cairn marking the junction of several paths, begins the only stiff portion of the ascent, the *Ubago-tōge*, from the top of which, in about 1 hr., the path descends into the sylvan, park-like country on the S. side of the lake (*Ōnuma*), ½ hr. more. The lake is enclosed by small hills, whose lower slopes are covered with woods consisting principally of birch, oak, and alder. From its E. end rise the highest of the peaks,—*Kurobi-san* 6,300 ft., and *Jizō-san*, 5,600 ft., easy climbs of 30 *chō* and 12 *chō* respectively, offering magnificent panoramic views: — Fuji S.S.W., Kaigane-san (part of the Kōshū Shirane) S.W., the numerous peaks of Yatsu-ga-take with Tateshina nearly W. S. W., Asama-yama due W., and the Kusatsu Shirane about W. N. W. Nearly due N. rises Hodaka-san, one of the loftiest peaks in Kōtsuke, easily recognised by its double top. A large hut close by the temple (*Daidō*), on the margin of the lake, affords rough shelter for the night for man and beast. The god of Akagi is worshipped under the form of a two-edged sword. Twenty min. walk beyond the temple lies a tarn (*Konuma*), insignificant compared with the larger sheet of water below.

For those wishing to take Akagi-san on the way from Nikkō to Ikao or Maebashi, the path leading up the Torii-tōge from *Mizunuma* on the Watarase-gawa (see Rte. 19), and the descent by the path described above, is recommended.

11. The hot-springs of **Shima** lie nearly 8 *ri* from Ikao, so that a trip there involves staying the night. Shima may most conveniently be taken on the way to Kusatsu, the road being the same as far as 20 *chō* past Nakanojō. Jinrikishas can be availed of, but must occasionally be alighted from. Shima includes two hamlets, called respectively *Yamaguchi Onsen* and *Arai-yu*, 8 *chō* distant from each other; the latter (*Inns*, Sekizen, and Tamura Mosaburō) is the better. The hamlet is picturesquely situated close to the river, on whose bank the springs which supply the baths gush forth. Travellers not returning to Ikao, but going on to Kusatsu, need not pass again through Nakanojō, as there is a short cut from a place called *Kimino*. It is, however, scarcely passable for jinrikishas.

12. To **Myōgi-san.** It is a splendid day's walk viâ Haruna-san to *Matsuida* on the Takasaki-Karuizawa Railway, about 9 *ri*, whence 1 *ri* more to the vill. of Myōgi (see p. 180).

3.—Kusatsu.

The favourite way from Ikao to this place leads down over open country to the Hakojima ferry, where it crosses to Murakami, and thence along the main road through Nakanojō, Sawatari, and Namasu, after which it climbs the Kuresakatōge to the uplands of Kusatsu.

Itinerary.

IKAO to :—	*Ri*	*Chō*	*M.*
Murakami	2	31	7
Sawatari	4	26	11½
KUSATSU	5	9	12¾
Total 12		30	31¼

Jinrikishas with two or three men are now practicable the whole way. Most persons will prefer to walk the steeper and more picturesque stages at either end, but may advantageously take *basha* along the flat from Murakami to Nakanojō. The whole trip makes an extremely long day. Should a break be found necessary, good accommodation may be had at *Nakanojō* (*Inn*, Nabe-ya), or else at the small bathing vill. of *Sawatari* (*Inns*, Shin-Kanō-ya, Fukuda).

An alternative way from Ikao to Kusatsu branches off at Nakanojō, and follows up the Agatsuma-gawa through Haramachi and Naganohara. Total distance nearly 14 *ri*, much of it through beautiful scenery. Instead of going viâ Murakami and Nakanojō, one may take the Haruna Lake route, and by turning to the l. at the vill. of Ōdo, join the Haramachi route a little beyond *Kawara-yu* (*Inn*, by Hagiwara), where there are hot springs high up on the river bank.

Kusatsu can also easily be reached from Tōkyō by taking rail to Karuizawa (see p. 185).

Kusatsu (*Inns*, Yamamotokwan, Ichii, each with a *bessō*, or "separate house," and private baths for foreigners, outside the vill., open only during the summer season), 3,800 ft. above sea-level, whose trim, cleanly appearance strongly recalls that of a village in the Tyrol, is the coolest of Japan's summer resorts. The fine three-storied and gabled inns forming the village square give an unusual aspect to the place. The carving of the brackets which support the overhanging galleries combines similarity of outline with clever diversity of pattern,—fans with various crests, birds, fishes, rats, gourds, etc., being introduced. The centre of the square is occupied by springs of boiling sulphur water, led in troughs to collect the sulphur. Baths, public and private, are very numerous. Visitors who, attracted by these considerations, may think of spending any time here, should however bear in mind that the mineral waters are specially efficacious—not only in rheumatism, and, as discovered by Dr. E. Baelz, in gout—but in syphilis, leprosy, and other loathsome diseases, and that the first effect of the free sulphuric acid in the water is to bring out sores on the tender parts of the body. The chief constituents of the Kusatsu springs are mineral acids, sulphur, iron, alum, and arsenic. The temperature of the springs is extremely high, ranging from 100° to 160° Fahrenheit, while the baths are generally 113° to 128°. The chief public bath, called *Netsu-no-yu*, has three divisions of increasing degrees of temperature. Even the Japanese, inured as they are to scalding water, find their courage fail them; and the native invalids are therefore taken to bathe in squads under a semi-military discipline, to which they voluntarily submit. This system is known as *Jikan-yu*, or "time bath," because the hours are fixed. Soon after daylight a horn is blown and the bathers assemble, dressed in white cotton tunics and drawers, as many as can find room taking their first daily bath. After stripping, they begin

by beating the water with boards in order to cool it,—a curious scene; and then most disrobe, while the greatest sufferers swathe themselves in white cotton. Each bather is provided with a wooden dipper, and the "bath-master" directs the patients to pour 250 dippers of water over their heads to prevent congestion. Attendants are on the watch, as fainting fits sometimes occur. To keep up their courage, a kind of chant takes place between the bathers and their leader on entering and while sitting in the bath,—a trial which, though lasting only from 3½ to 4 minutes, seems an eternity to their festering bodies. After the lapse of about one minute, the bath-master cries out, and the others all answer with a hoarse shout. After a little he cries out, "Three minutes more!" After another half-minute or so, "Two minutes more!" then "One minute more!" the chorus answering each time. At last the leader cries "Finished!" whereupon the whole mass of bodies rise from the water with an alacrity which he who has witnessed their slow, painful entry into the place of torture would scarcely credit. Two more baths are taken during the fore-noon and two in the afternoon, making five altogether, at each of which the same routine is observed. The usual Kusatsu course includes 120 baths, spread over four or five weeks. Most patients then proceed for the "after-cure" to *Sawatari*, 5 *ri* 9 *chō* (12¾ m.) distant, where the waters have a softening effect on the skin, and quickly alleviate the terrible irritation. Some go to *Shibu* (see next page) instead. The lepers' bath (*Goza-no-yu*) has no fixed hours. Fearful sights may be seen there at all hours. It stands in the lower part of the village, which forms a separate leper quarter.

Kusatsu seems to have been first heard of as one of the villages belonging to the great chieftain, Takeda Shingen, in the 16th century; but its importance dates only from the Genroku period (1688-1704), when the springs were enclosed under straw huts. The inhabitants mostly bathe twice a day, in a temperature of 110°, but in winter three or four times to keep warm, and experience no bad effects. Skin diseases are said to be unknown among them.

4.—Walks in the Neighbourhood of Kusatsu.

1. To **Sai-no-Kawara,** 8 *chō*. The meaning of the name Sai-no-Kawara is "the River-bed of Souls." On its numerous rocks and boulders, small stones have been piled up by visitors as offerings to dead children (see p. 49). Among these rocks are some called *yurugi-ishi*, which, notwithstanding their being huge boulders, are so nicely balanced that they can be moved by the hand. Hot yellow streams of sulphur, and green streams of copper flow into the river bed. 12 *chō* further on over the moor is *Kōri-dani*, so called from the frozen snow to be found there even in the dog-days.

2. To the solfatara of **Sesshō-gawara,** on the slope of Moto-Shirane, about 1 *ri*.

3. Viâ Suwa-no-jinja, Higane, Kiyozuka, and Hikinuma, to **Hanashiki** near Iriyama, with hot springs spurting up near a cold stream. About 2½ *ri*.

4. **Shirane-san,**

Shira-ne signifies "White Peak," which accounts for there being several mountains of this name in Japan.

a frequently active volcano, 7,500 ft. high, forms a short day's expedition viâ *Sesshō-gawara*, the path leading through a remarkable skeleton forest, blasted by the fumes exhaled during the eruption of 1882. The crater is oval in shape, its longer diameter being about 500 yds., and its breadth 150 to 200 yds. The wall can be climbed in a few min. on the N. side, from the ruins of some sulphur works destroyed in the eruption of

1897. A boiling lake, which was destroyed at the same time, has begun to re-form since the eruption of January, 1900; but the liquid mud ejected on that occasion rendered approach impossible when the mountain was last visited. Probably, when all settles down again, this lake will be found to consist, as formerly, of hydrochloric acid, with iron and alum, only needing to be diluted and sweetened in order to constitute an excellent lemonade.

Shirane-san may be conveniently taken on the way to Shibu; but 2½ hrs. extra should be allowed for that object, as it lies off the main road. Horses go to the foot of the crater wall above-mentioned. Beware of the water of the stream crossed on the way up, which is poisonous.

5.—Kusatsu to Nagano over the Shibu-tōge. The Torii-Tōge.

Itinerary.

KUSATSU to :—	*Ri*	*Chō*	*M.*
Top of Shibu-tōge.	2	32	7
SHIBU	4	—	9¾
Toyono (Station)...	5	—	12¼
Total	11	32	29

On foot or on saddle-horse as far as Shibu (2,250 ft. above the sea); thence *basha* or jinrikisha to Toyono; thence train to Nagano in ¼ hr.

This route affords splendid scenery. The best plan is to sleep at **Shibu** (*Inns*, Tsubata-ya and others), catching the train at Toyono next day, the good road in from Shibu being traversed by *basha* in 2¾ hrs. Travellers who have not time to visit the temple of Zenkōji at Nagano, can continue on by rail to Karuizawa and Tōkyō. The route is one specially recommended to those who have been taking the sulphur baths at Kusatsu. Instead of going for the "after-cure" to Sawatari,—the usual Japanese plan,—they can stay at Shibu, where there are thermal springs suitable to their needs, and be far more comfortable. Quince jelly is a specialty of the place.

The picturesqueness of the road from Kusatsu to Shibu is purchased at the expense of a long and steep climb. The descent from the top of the pass (7,150 ft.) to the vill. of Shibu is also very long. The rocky gorge (*Tsubame-iwa*, or the "Swallow's Rock") 1½ *ri* before Shibu is very impressive. Half a *ri* further, where a placard points out the trail l., it is worth descending for a few min. to view the fine *Kamman* waterfall. The road can be rejoined below. The panorama before entering Shibu is most extensive, including the mountains known by the names of Myōkō-zan, Togakushi, and Izuna, and towering behind them again the northern part of the great granite range on the borders of Etchū, described in Route 31. The river twisting through the plain is the Chikuma-gawa, of which the Hoshi-kawa flowing through Shibu is an affluent. A little over ½ *ri* from Shibu is a small but constantly active geyser (*Ōjigoku*) in the river-bed.

An alternative way to Nagano from Kusatsu is over the *Yamada-tōge*, which is comparatively short, and where the baths of Yamada may be visited. Another is over the **Torii-tōge**, 6,520 ft. above the sea. Both of these descend to the vill. of *Suzaka*. The itinerary of the Torii-tōge route is as follows :—

KUSATSU to :—	*Ri*	*Chō*	*M.*
Mihara	2	6	5¼
Ōzawa	2	30	7
Tashiro	1	18	3¾
Torii-tōge		30	2
Nire	4	24	11½
Suzaka.....	1	29	4½
NAGANO	3	11	8
Total	17	4	41¾

This so-called pass is but a gentle ascent of 50 *chō*. The prettiest part of the route is on the far side of it, where, after leaving the vill. of *Nire*, the monotony of grassy hills shutting out all distant prospect is exchanged for charming views of the mountains on the borders of Echigo. Jinrikishas can be obtained at *Suzaka* for the remainder of the journey, during which the volcanic cone of Madarao is visible, besides other mountains mentioned above.

ROUTE 15.

The Shimizu-goe and Mikuni-tōge.

Acquaintance with a representative portion of Japan's central mountain range may be made from Ikao by going due N. over the Shimizu-goe, and returning by its neighbour, the Mikuni-tōge. Snow lies on the higher sections of the route till early in July. The time should be divided as follows:— first day, jinrikisha to Yubiso; second day (very long) on foot to Nagasaki, whence jinrikisha to Muika-machi; third day, jinrikisha to Yuzawa at the foot of the Mikuni-tōge, and walk to Futai; fourth day, on foot to Saru-ga-kyō, or to Yu-no-shuku a little short of Fuse; fifth day, walk to Ikao. Accommodation is also to be obtained at Yubara, Shimizu, Nagasaki, Asakai, and Nakayama.

Itinerary of the Shimizu-goe.

IKAO to :—	*Ri*	*Chō*	*M.*
Shibukawa	2	15	6
NUMATA	5	13	13
Yubara	5	16	13¼
Yubiso	1	11	3¼
Bunō	2	27	6¾
Top of Pass		26	1¾
Shimizu	2	18	6
Nagasaki	1	27	4¼
MUIKA-MACHI	2	1	5
Total	24	10	59¼

After descending to Shibukawa, the highway leads up the valley of the Tonegawa, with the great mass of Akagi-san to the r., and the central range ahead and to the l. Just beyond the hamlet of *Tanashita*, where the river runs in a deep gorge between perpendicular rocky cliffs, the scenery becomes very picturesque. Time is gained by leaving *Numata* (see Route 18) to the r., and diverging l. at the hamlet of *Togano* at the junction of the Katashina-gawa with the Tonegawa. The main road from Numata, which is soon regained, is excellent, and the scenery even more charming. Hills rise on all sides, repeating themselves in an endless succession of green cones. *Yubara* (1,350 ft.) is prettily perched on either side of the stream which flows far below, with rocks washed white by some hot springs. But the crowning beauty of this day is at the end, where the mountains are all forest-clad, and each valley is dominated by a lofty peak which the snow streaks till past midsummer. Shortly before reaching Yubiso, we turn sharp l., and at last leave the Tonegawa to follow a tributary stream flowing from the narrow and sombre valley that leads to the Shimizu-goe. The prominent peak rising due E. of the junction of the two streams is Hodaka-yama, where the Tonegawa, has its source.

Yubiso (*Inn* by Abe Gijūrō, with hot springs) lies 1,650 ft. above the level of the sea. About 2 m. further on, we leave the good road hitherto followed for a track through a glorious forest of beech and chestnut-trees to *Bunō*, which consists of three or four poverty-stricken inns at the foot of the **Shimizu-goe.** Steep and stony is the climb hence, but it affords

picturesque glimpses. At 4,000 ft. a rest-house is reached, from which point the road winds round the mountain side for about 1 m. more to a small shrine at the actual summit of the pass, 500 ft. higher, which marks the boundary of the provinces of Kōtsuke and Echigo. In front mountain ridges, rising one behind the other, stretch away toward the horizon, the most prominent being Naeba-san to the W. of the Mikuni-tōge. On the descent to the vill. of *Shimizu*, short-cuts may be availed of through the grass and trees. The remainder of the way is an almost mathematically straight line down an easy gradient between parallel ranges of hills to *Nagasaki* and

Muika-machi (*Inn*, Ebisu-ya). This is a typical Echigo town, with its arcaded pathways to keep a clear passage amid the deep snows of winter.

[Passenger-boats go down the river hence (an affluent of the Shinano-gawa) to *Nagaoka* (see Route 26), in 7 to 10 hours. They are uncomfortable, shoals and rapids numerous, and the stoppages tediously frequent. The jinrikisha road, 14 *ri*, is preferable. *Hakkai-zan* stands out conspicuously on the r. during a great part of the way.]

Itinerary of the Mikuni-tōge.

	Ri	*Chō.*	*M.*
MUIKA-MACHI	3	14	8¼
Shiozawa		31	2
Seki	1	32	4½
Yuzawa	1	17	3½
Mitsumata	2	5	5¼
Futai	2	18	6
Asakai	2	5	5¼
Nagai	3	14	8¼
Saru-ga-kyō		22	1½
Fuse	1	31	4½
Nakayama	2	31	7
IKAO (approximately)	5	—	12¼
Total	28	4	68½

The jinrikisha road from Muika-machi leads up a very gradual incline to *Yuzawa*, where the ascent of the **Mikuni-tōge** begins. Properly speaking, four passes are included under this general name, the first being the *Shibahara-tōge*, 2,135 ft. above the sea. Descending to the bank of the Kiyotsu-gawa, we arrive at the vill. of *Mitsumata*, and mount again to reach the top of the *Nakano-tōge*, 2,800 ft., amidst lovely views of river, forest, and mountain. We now go down a little, and mount again to a height of 3,200 ft., whence far below is descried the vill. of *Futai*. A short descent then leads to *Asakai*, which stands at a height of 2,820 ft. in the midst of gentle slopes crowned by densely wooded summits. Here comes the ascent of the *Mikuni Pass* properly so called, 4,100 ft. above the sea, whence are seen Akagi-san, Futago-yama, and Kwannon-dake to the S., and on the N. the long ridge of Naeba-san. *Nagai* stands in a picturesque gorge. A spur of the hills is crossed on the way to *Saru-ga-kyō*, where there are hot springs. The scenery beyond *Fuse* is magnificent, the way leading through a precipitous gorge to the top of the *Kiriga-kubo-tōge*, 2,700 ft., at whose far side nestles the hamlet of *Nakayama*. The path now rises by a gentle gradient over the moorland stretching between Komochi-zan l., and Onoko-yama r., to the *Nakayama-tōge*, 2,170 ft., and comes in full view of the Haruna mountains, with Ikao perched far up above the valley.

The regular path descends l. through Yokobori to Shibukawa, while ours diverges r., crossing the Agatsuma-gawa by ferry, and ascending over open country to Ikao.

ROUTE 16.

The Oyama-Maebashi Railway.

TEMPLE-CAVES OF IZURU.

Distance from Tōkyō	Names of Stations	Remarks
	TŌKYŌ (Ueno).	
48m.	OYAMA JCT.....	See Northern Railway, Route 65.
54⅔	Tochigi	
57½	Tomiyama	
60	Iwafune	
64½	Sano	
67¼	Tomita	Alight for caves of Izuru.
71⅔	Ashikaga	
74½	Yamamae	
77	Omata	
81	Kiryū	
83	ŌMAMA	Road to Nikkō by Watarase-gawa.
87	Kunisada	
91	Isezaki	
94½	Komakata	
99½	MAEBASHI.	

This line of railway, branching off from the Northern line at Oyama, which is reached in 2½ hrs. from Tōkyō, traverses the provinces of Kōtsuke and Shimotsuke. It affords an alternative, though longer, railway route from Tōkyō to Maebashi, and is the easiest way of reaching the hot springs of Ikao in one day from Nikkō. The scenery is pretty all along the line.

Tochigi (*Inns*, Kana-han, Sasaya) is one of the most important towns in Shimotsuke. Its chief product is hempen thread.

Sano (*Inn*, Saitō), also called *Temmyō*, is a pretty and prosperous place. Its public park lies close to the station. There also exist the ruins of a castle built by Hidesato about 900 years ago.

From *Tomita* an excursion may be made, 1½ *ri*, to the curious limestone **Caverns of Izuru,** where a temple dedicated to Kwannon was founded by Shōdō Shōnin in the 8th century. In these caves the saint is fabled to have taken up his abode, and passed three years in prayer and meditation. Jinrikishas are practicable most of the way. From the vill. of Izuru, it is a walk of 2 *chō* up a ravine to the cave called *Daishi no Iwaya*, the mouth of which lies high up amongst the precipitous rocks, and is only to be reached by ladders. Further on is the cave sacred to Kwannon, reached by climbing over steep rocks with the assistance of chains, and then by ladders up to a platform on which stand images of Daikoku and Shōdō Shōnin. The guide lights candles and shows the way into the cave, which contains a large stalactite supposed to resemble a back view of the body of Kwannon. The cave is evidently much deeper, but pilgrims do not usually go further in. Close by is a hollow in the rock, with two issues. The guide climbs up a ladder to the upper hole, gets inside, and after a minute or two appears, head first, out of the lower. Half a *chō* further is another cave, named after the god Dainichi Nyorai, and having two branches,—one about 50 yds. deep, the other penetrating for an unknown distance into the mountain.

Ashikaga (*Inn*, Senkyō-kwan, with branch at station) is a great centre of the trade in native cotton and silk goods, the former, however, mostly woven from foreign yarns.

Ashikaga was celebrated for its Academy of Chinese Learning (*Ashikaga Gakkō*), the foundation of which institution is traditionally ascribed to the eminent scholar Ono-no-Takamura (A.D.801—852). It reached the zenith of its prosperity in the time of the Shōguns of the Ashikaga dynasty, its last great benefactor being Uesugi Norizane who died in 1573. This academy possessed a magnificent library of Chinese works, and was the

chief centre of Chinese erudition and of the worship of Confucius, until the establishment of the Seidō at Yedo (p. 126). Most of the books are now dispersed, but the image of Confucius still attracts visitors.

Kiryū (*Inn*, Kaneki-ya) lies about 2 *ri* from its station. The chief products are crape, gauze, and *habutai*, a silk fabric resembling taffety. The large manufactory here, called the Nippon Orimono Kwaisha, merits inspection. It is furnished with French machinery for the manufacture of satins in European style. A canal has been cut to bring water from the neighbouring hills expressly for the use of this factory.

Ōmama (*Inns*, Hayashi-rō, at station; Toyoda-kwan, in town) is situated near the foot of Akagi-san. The picturesque road from here to the copper mines of Ashio by the valley of the Watarase-gawa is described in Route 19. Ōmama itself is a long straggling town, and, like the other places on this railway route, of little general interest, being entirely devoted to sericulture. Inconvenience is caused by the fact that the railway station lies over 1 *ri* from the town. Travellers coming down the Watarase-gawa must allow for this.

Maebashi, see p. 175.

ROUTE 17.

Nikkō and Chūzenji.

1. General information. 2. Chief objects of interest. 3. Objects of minor interest. 4. Walks in the neighbourhood. 5. Chūzenji and neighbourhood. 6. Yumoto. Ascent of Shirane-san and other mountains.

1.—General Information.

A popular Japanese proverb says, "Do not use the word magnificent till you have seen Nikkō:"

Nikkō wo minai uchi wa,
"Kekkō" to iu na!

Nikkō's is a double glory,—a glory of nature and a glory of art. Mountains, cascades, monumental forest trees, had always stood there. To these, in the 17th century, were added the mausolea of the illustrious Shōgun Ieyasu, founder of the Tokugawa dynasty, and of his scarcely less famous grandson Iemitsu. Japanese wood-carving and painting on wood being then at their zenith, the result was the most perfect assemblage of shrines in the whole land. But though there is gorgeousness, there is no gaudiness. That sobriety, which is the key-note of Japanese taste, gives to all the elaborate designs and bright colours its own chaste character.

Properly speaking, Nikkō is the name, not of any single place, but of a whole mountainous district lying about 100 miles to the N. of Tōkyō. Nevertheless, when people speak of going to Nikkō, they generally mean going to one of the villages called *Hachi-ishi* and *Irimachi*, between which stand the mausolea. Lying 2,000 ft. above the sea, Nikkō is a delightful summer resort, for which reason many foreign residents of Tōkyō have villas there, or else at Chūzenji (4,385 ft.), 7½ m. further on. The only drawback to the climate is the frequent rain. Within a radius of 15 miles there are no less than twenty-five or thirty pretty cascades. Nikkō is noted, among other things, for the glorious tints of its foliage in late October.

Nikkō is reached in 5 hrs. from Tōkyō by the Northern Railway, carriages being changed at Utsunomiya, where the Nikkō line branches off. Travellers from Yokohama change carriages previously at Shinagawa and Akabane; but as these connections often fail, time and trouble will probably be saved by going on to Shimbashi, and driving thence across Tōkyō to Ueno station.

NIKKŌ AND NEIGHBOURHOOD
Scale 1 350000.
miles
NIKKŌ
SHIOBARA
Tastarovama
Kitane Gongen-yama
Nantai-san
Nyoho-san
Kinugawa
Kanuma
Kurohane-yama
Kinumuma-yama
Kasedake
Kawamata
Nikkōzawa
Kinugawa
Kuriyama
Gwassan
Fujiwara
Takinoya
Roppōsa
Ōta
Taita
Ohara
Kirihara
Kobyaku
Nakaiwa
Ryuzan
Okawa
Kurogazaki
Imaichi
Bachūshi
Daiyakawa
Kinugawa
Arakawa
Ōsawa
Itabashi
Old Nikkō Road
Tokujirō
Akatsuka
Kuro-kawa
Fubasami
Ōsawa-tōge
Ōshikawa
Nōsawa
UTSUNOMIYA
Kanuma
Tagami
Kuriwarayama
Konsei-tōge
Shirane-san
Higashi-Ogawa
Mitsumine-mine
Yukagawa
Hanazaki
Shōbu-no-hama
Ryūzu
L. Chūzenji
Senjōgahara
Yumoto
Ryūzu
Kamo-gawa
Yumoto
Tōwama
Jikwan
Irimichi
Yeyagi
Hanaiya
Tsuyazaki
Ryūzaki
Gyōnman
Kegon
Tanohama
Palanuma
Kuroyama
Takigahara
Hōsoku-tōge
Akakura
Yuta
Akakura
Kuruma-yama
Kurokuchi-dai
Kōno
Konnugi-tōge
Kobuchizawa
Akechi-gawa
Nantai-san
Nyoho-san
Hakkai-san
Sahikawa
Hokkawa
Sekiya
Shiobara
Furumachi
Fukuwada
Ōmine
Ōami
Arakura
Nishi-Nasuno
Ōta
Rail to Sendai
Tōjō
Akatsuka
Tokujirō
Nōsawa
Kuroiwa
Kaminokawa
Kaminokawa
Gaio
Nakatsugawa
Nakatsugawa
Iwa-tōge
Iwa Dōji
Banno
Kuchowano
Kanuma
Tagami
FOR MURRAY'S HANDBOOK.
TOYOCŌ ENGRAVING OFFICE TOKYŌ

NIKKŌ BRANCH LINE.

Distance from Tōkyō	Names of Stations	Remarks
65¾m.	TŌKYŌ (Ueno) UTSUNOMIYA	See Northern Railway, Route 65.
69¾	Togami	
74¼	Kanuma	
79¾	Fubasami	
86¼	Imaichi	
90¾	NIKKŌ (Hachiishi)	

The railway diverges to the W. in order to tap the *Reiheishi Kaidō* at the thriving town of Kanuma. Following that highway lined with ancient cryptomerias, it does not come in sight of the other and still more imposing avenue (*Nikkō Kaidō*), 20 m. in length, which leads from Utsunomiya to Nikkō, until Imaichi is reached, where the two roads join.

The *Reiheishi Kaidō* was so called, because in old days the *Reiheishi*, or Envoy of the Mikado, used to travel along it, bearing gifts from his Imperial master to be offered at the mausoleum of Ieyasu. Both avenues, though anciently continuous, now show many breaks, mostly the result of fires in hamlets along their course.

Fine views of the Nikkō mountains are obtained on the r. between Utsunomiya and Togami; later, Nantai-zan alone is seen towering above a lower range in the foreground. Then the lofty cryptomerias of the Reiheishi Kaidō, close to which the railway runs, shut out the prospect until a break occurs 10 min. beyond Fubasami, when the whole mountain mass appears to the l. ahead.

The village of *Hachi-ishi* being a long one, and the railway only touching its lower end, there remains a stretch of 1½ m. to be done by jinrikisha from the station to the hotels.

When leaving Nikkō, travellers are recommended to take jinrikishas for the 4 m. leading to Imaichi station, as a means of seeing the great avenue, the servant or guide being meanwhile sent from Nikkō station with the luggage.

Hotels.—*Kanaya Hotel, *Nikkō Hotel (Arai), both in European style; Konishi-ya, Kamiyama, Jap. style. — Foreign stores and fresh meat can be obtained at Masujū in the vill., close to the Red Bridge.

English Church.—Near the public park.

Means of Conveyance.—"Chairs," *kagos*, or saddle-horses can be taken to such places as are not accessible by jinrikisha. There is a fixed scale of charges. The tramway running up the valley is not for passengers, but only for the private use of the Ashio Copper Mine (see p. 216).

Guides are in attendance at the hotels, and will arrange for the purchase of tickets of admittance to the mausolea. Membership of the *Hōkō-kwai*, or Nikkō Preservation Society (5 *yen*), confers the permanent privilege of admission to all the temples without further fees. The mausolea of the Shōguns are open daily from 8 a.m. to 4 p.m. *Visitors must remove their boots at the entrance to the main shrines.*

Nikkō is a mart for skins of the badger, deer, marten, wild-boar, etc., and various pretty articles made of a black fossil wood (*jindaiboku*) brought from Sendai in the north. There are some excellent curio shops.

History.—The range of mountains known as Nikkō-zan lies on the N. W. boundary of the province of Shimotsuke. The original name was *Futa-ara-yama*, which, when written with Chinese ideographs, may also be pronounced *Ni-kō-zan*. According to the popular account, the name was derived from periodical hurricanes in spring and autumn, which issued from a great cavern on Nantai-zan, the mountain to the N. E. of Chūzenji. In A.D. 820 Kōbō Daishi visited the spot, made a road to the neighbourhood of the cavern and changed the name of the range to Nikkō-zan, or "Mountains of the Sun's Brightness," from which moment

the storms ceased to devastate the country. Another explanation of the name Futa-ara-yama, is that it means "The Two Raging Mountains," in allusion to the two volcanoes which form part of it, viz, Nantai-zan, and Shirane-san beyond Yumoto. But though the latter breaks out at frequent intervals, no eruptions have taken place from Nantai-zan within memory of man.

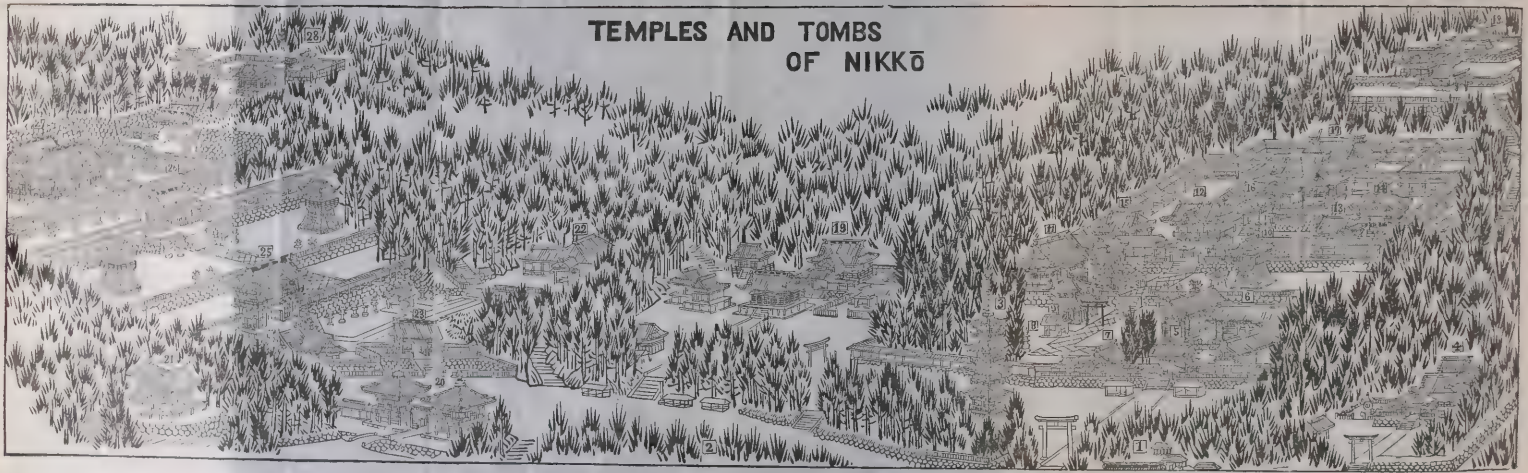
From the earliest ages of which any trustworthy record remains, a Shintō temple existed at Nikkō, which was afterwards removed to Utsunomiya. In the year 767, the first Buddhist temple was erected by the saint Shōdō Shōnin. Later on, in the beginning of the 9th century, Kōbō Daishi, and in the middle of the same century the abbot Jigaku Daishi, added to the holy places. The following account of Shōdō Shōnin is summarised from a memoir written by his immediate disciples. He was born at Takaoka near the E. boundary of Shimotsuke, in the year 735. His parents had long desired to have a son, and at last their wish was granted by the Thousand-Handed Kwannon of the Izuru Caves, to whom they had prayed for offspring. Various portents accompanied his birth: loud thunder was heard, a miraculous cloud hung over the cottage, flowers fell from heaven into the courtyard, and a strange perfume filled the air. From his earliest years the saint was devoted to the worship of the gods, and amused himself by raising toy pagodas and shrines of earth and stones. In his twentieth year he secretly quitted his father's house, and took up his abode in the cave of the Thousand-Handed Kwannon at Izuru. After passing three years in prayer and meditation, he dreamt in mid-winter of a great mountain N. of Izuru, on the top of which lay a sword more than 3 ft. in length. On awaking, he left the cave, and endeavoured to make his way in the direction indicated; but the deep snow opposed difficulties almost insurmountable. Vowing to sacrifice his life rather than abandon the enterprise, he persevered, and at last reached a point from which he beheld the object of his search. Ascending to the top of the mountain, he gave himself up to austere discipline, living on fruits which were brought to him by a supernatural being. After thus passing three more years, he returned to Izuru, and in 762 visited the temple of Yakushi-ji, not far from Ishibashi on the Ōshū Kaidō, where, meeting some Chinese priests, he was admitted by them as a novice. He remained in the monastery for five years, and then returned to the mountain now called Kobu-ga-hara. From its summit he beheld, on the range to the N., four miraculous clouds of different colours rising straight up into the sky, and he at once set off to reach them, carrying his holy books and images in a bundle on his back. On reaching the spot whence the clouds had seemed to ascend, he found his advance barred by a broad river, which poured its torrent over huge rocks and looked utterly impassable. The saint fell upon his knees and prayed, whereupon there appeared on the opposite bank a divine being of colossal size, dressed in blue and black robes, and having a string of skulls hung round his neck. This being cried out that he would help him to pass the stream, as he had once helped the Chinese pilgrim Hsüan Chuang across the River of Flowing Sand. With this promise, he flung across the river two green and blue snakes which he held in his right hand, and in an instant a long bridge was seen to span the waters, like a rainbow floating among the hills; but when the saint had crossed it and reached the northern bank, both the god and the snake-bridge suddenly vanished. Having thus attained the object of his desires, Shōdō Shōnin built himself a hut wherein to practise his religious exercises. One night a man appeared to him in a vision, and told him

Index to Plan of Nikkō Temples.

1. Mangwanji.
2. Public Park.
3. Pagoda.
4. O Kari-den.
5. Ni-ō-mon.
6. Sacred Store-houses.
7. Sacred Stable.
8. Holy-water Cistern.
9. Kyōzō.
10. Bell-tower.
11. Temple of Yakushi.
12. Yōmei-mon.
13. Kagura Stage.
14. Goma-dō.
15. Mikoshi-dō.
16. Kara-mon.
17. Honden.
18. Tomb of Ieyasu.
19. Futa-ara Jinja.
20. Futatsu-dō.
21. Tomb of Jigen Daishi.
22. Ryūkō-in.
23. Ni-ō-mon.
24. Holy-water Cistern.
25. Niten-mon.
26. Yasha-mon.
27. Honden.
28. Tomb of Iemitsu.

kaido. They selected a site ... called Hotoke-iwa, and the mausoleum was commenced in December of the same

so lower down the stream, is u so-called "Temporary Bridge



5. Ni-ō-mon.

19. Futa-ara Jinja

that the hill rising to the north was called the Mount of the Four Gods, and was inhabited by the Azure Dragon, the Vermillion Bird, the White Tiger, and the Sombre Warrior, who respectively occupied its E., S., W., and N. peaks. He climbed the hill, and found that he had arrived at the goal of his journey; for there were the four clouds which he had originally set out to seek, rising up around him. He proceeded accordingly to build a shrine, which he named the Monastery of the Four Dragons (*Shi-hon-ryū-ji*). In the year 767 he resolved to ascend the highest peak of the group, and after duly preparing himself by religious exercises, he set out upon this new enterprise. After ascending for a distance of over 40 *ri* (probably the ancient *ri*, of which 4=1 mile), he came to a great lake (*Chūzenji*) on the flank of the mountain (*Nantai-zan*): but in spite of his prayers found it impossible to proceed any further, on account of the deep snow and the terrific peals of thunder which roared about the mountain top. He therefore retraced his steps to Nikkō, where he spent fourteen years in fitting himself, by the repetition of countless prayers and the performance of penances, for the task which he was unwilling to abandon. In 781 he renewed the attempt unsuccessfully, but in the following year he finally reached the summit, accompanied by some of his disciples. It seemed to him a region such as gods and other supernatural beings would naturally choose for their residence, and he therefore erected a Buddhist temple called Chūzenji, in which he placed a life-size image of the Thousand-handed Kwannon, and close by it a Shintō temple in honour of the Gongen of Nikkō. He also built a shrine to the "Great King of the Deep Sand" (*Jinja Dai-ō*) at the point where he had crossed the stream. Shōdō Shōnin died in 817 in the odour of sanctity. *Mangwanji* or *Rinnōji* is the modern name of the monastery founded by him at Nikkō.

In A. D. 1616, when Jigen Daishi was abbot, the second Shōgun of the Tokugawa dynasty, acting on the dying injunctions of his father Ieyasu, sent two high officials to Nikkō to choose a resting-place for his father's body, which had been temporarily interred at Kunō-zan, a beautiful spot near Shizuoka on the Tōkaidō. They selected a site on a hill called Hotoke-iwa, and the mausoleum was commenced in December of the same year. The mortuary shrine and some of the surrounding edifices were completed in the spring of the succeeding year, and on the 20th April the procession bearing the corpse started from Kunō-zan reaching Nikkō on the 8th May. The coffin was deposited in the tomb, with impressive Buddhist services in which both the reigning Shōgun and an envoy from the Mikado took part. In the year 1644 Jigen Daishi died. The next abbot was a court noble, the next to him was a son of the Emperor Go-Mizuno-o, since which time down to the revolution of 1868 the abbot of Nikkō was always a prince of the Imperial blood. He usually resided at Ueno in Yedo, and visited Nikkō three times annually.

The great annual festival is held on the 1st and 2nd June. The sacred palanquins (*mikoshi*) containing the divine symbols are then borne in procession, when ancient costumes, masks, and armour are donned by the villagers, old and young alike taking part in the display. Another, but less elaborate, ceremonial is observed on the 17th September.

2.—Chief Objects of Interest.

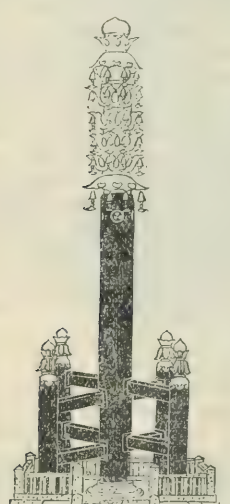
On issuing from the upper end of the village, one of the first objects to arrest attention is the *Mihashi*, a Red Bridge spanning the Daiya-gawa, a stream about 40 ft. wide between the stone walls which here confine its course. The bridge is supported on stone piers of great solidity, fixed into the rocks between which the stream flows, and its colour forms a striking contrast to the deep green of the cryptomerias on the opposite bank.

It was formerly closed to all persons except the Shōgun, save twice a year when it was opened to pilgrims. It stands on the spot where, according to the legend above related Shōdō Shōnin crossed the river. His hut stood on the site overlooking it, now occupied by the Kanaya Hotel.

The present structure, which is 84 ft. long and 18 ft. wide, was built in 1638 and last repaired in 1892. The gates at each end are kept constantly closed. Forty yards or so lower down the stream, is the so-called "Temporary Bridge" (*Kari-bashi*), which is open to ordinary mortals. Crossing this and turning to the l., the visitor ascends a paved slope through a grove of cryptomerias, and reaches the enclosure in which formerly stood the *Hombō*, or Abbot's Palace. This is commonly spoken of as

Mangwanji or *Rinnōji*, names which, however, properly denote all the Nikkō temple buildings collectively. The road to be taken skirts the S. wall of this enclosure, and then follows its W. side. On the l. of the avenue is the *Chōyō-kwan*, formerly used for the reception of grandees of the Tokugawa family, but now the summer residence of the young Imperial Princesses, Tsune-no-Miya and Kane-no-Miya.

Within the Mangwanji enclosure stands the *Sambutsu-dō*, or Hall of the Three Buddhas, so called from gigantic gilt images of the Thousand-handed Kwannon r., Amida in the centre, and the Horse-headed Kwannon l., which are enshrined behind the main altar. There are other images, and a beautiful silk *mandara* of Dainichi Nyorai and the 36 Buddhas.



SŌRINTŌ.

Turning towards the pretty *Landscape Garden*, one sees at the back of the Sambutsu-dō a row of small painted images, among which Fudō and his followers, coloured blue, occupy the place of honour. Close by is a pillar called *Sōrintō*, erected in 1643 for the sake, it is said, of averting evil influences. It consists of a cylindrical copper column 42 ft. high, of a black colour, supported by horizontal bars crossing through its centre, which rest on shorter columns of the same material. The top is adorned with a series of four cups shaped like lotus-flowers, from the petals of which depend small bells. Just beneath the lowest of these cups are four small medallions, with the Tokugawa crest of three asarum leaves (*aoi no mon* or *mitsu-aoi*). Notice the two fine bronze lanterns. On the opposite side of the road is the new *Public Park*, in Japanese style.

Mausoleum of Ieyasu. Ascending some broad steps between two rows of cryptomerias, we come to the granite *torii* presented by the Daimyō of Chikuzen from his own quarries in the year 1618. Its total height is 27 ft. 6 in., and the diameter of the columns is 3 ft. 6 in. The inscription on the columns merely records the fact of their presentation and the name of the donor. On the l. is a five-storied pagoda of graceful form, painted in harmonious colours. It rises to a height of 104 ft., and the roofs measure 18 ft. on each side. This monument was the offering in 1659 of Sakai Wakasa-no-Kami, one of the chief supporters of the Tokugawa family. Round the lower storey are life-like painted carvings of the twelve signs of the zodiac. Opposite the pagoda, and standing amidst the trees to the r. of the steps, is the *O Kari-den*, a building used to hold the image of Ieyasu whenever the main temple is under repair. From the *torii*, a pavement leads to the bottom of the steps

crowned by the *Ni-ō-mon*, or Gate of the Two Kings. The gigantic figures of these gods, which formerly occupied the niches on the outside of this gate, have been removed, and their places taken by gilt *Ama-inu* and *Koma-inu*. On the tops of the pillars, at the four external angles, are representations of a mythological animal called *baku*.

One of the most ancient Chinese classical books says of this animal: "In shape it resembles a goat: it has nine tails, four ears, and its eyes are on its back." According to another authority. "It resembles a wolf, with the trunk of an elephant, the eyes of a rhinoceros, the tail of a bull, and the legs of a tiger." It is credited with the power to avert evil, and is therefore sometimes depicted in gold lacquer on the pillows used by the nobility, because it will be able to devour any bad dreams that may pass before their sleeping eyes.

The heads on the central pillars of the two outer ends of the structure are lions; in the niches r. and l. of the lion at one end are unicorns, and in the corresponding niches at the other end are fabulous beasts called *takujū*, which are supposed to be endowed with the power of speech, and only to appear in the world when a virtuous sovereign occupies the throne. The doorways are ornamented with elephants' heads; the first portico has lions and peonies, and the second tigers. The interiors of the niches on the outside of the gateway are decorated with tapirs and peonies, those on the inside niches with bamboos. The carvings of tigers under the eaves on the interior side of the gateway are excellent. Notice also the fine old bronze flower-vases from Luchu.

Passing through the gateway, the visitor finds himself in a courtyard raised high above the approach, and enclosed by a timber wall painted bright red. The three handsome buildings arranged in a zigzag are storehouses, where various utensils employed in the religious ceremonies performed in honour of Ieyasu, pictures, furniture, and other articles used by him during his life-time, and many other treasures belonging to the temple, are deposited. The third is remarkable for two curious painted carvings of elephants in relief in the gable of the nearest end, which are ascribed to Hidari Jingorō, the drawing having been made by the celebrated artist Tan-yū. It will be noticed that the joints of the hind-legs are represented bent in the wrong direction.

On the l. of the gate stands a conifer of the species called *kōya-maki*, surrounded by a stone railing.

Some say that this is the identical tree which Ieyasu was in the habit of carrying about with him in his palanquin, when it was still small enough to be held in a flower-pot.

Close to this tree is a stable for the sacred white pony kept for the use of the god. This gateway, like the others to be noticed further on, is beautifully carved.

Over the doors are some cleverly executed groups of monkeys, for whose signification see Kōshin (p. 50). A very interesting object is the *On Chōzu-ya*, containing a holy-water cistern made of one solid piece of granite, and sheltered by a roof supported on twelve square pillars of the same material. It was erected in 1618. The pediment of the roof contains a pair of winged dragons, carved in wood and painted. The beautifully decorated building beyond the holy-water basin is called the *Kyōzō*, and is the depository of a complete collection of the Buddhist scriptures, contained in a fine revolving octagonal book-case with red lacquer panels and gilt pillars. In front are smiling figures of Fu Daishi and his sons (see p. 47), whence the name of *Warai-dō* popularly applied to this edifice. Paintings of angels on a gilt ground occupy the clerestory of the interior. In the centre of the court stands a fine bronze *torii*, with the Tokugawa crest in

gold on the tops of the pillars and on the tie-beam.

A flight of steps gives access to a second court, along the front of which runs a stone balustrade. Just inside are two stone lions in the act of leaping down, presented by Iemitsu. On the r. stand a bell-tower, a bronze candelabrum presented by the King of Luchu, and a bell given by the king of Korea, called the "Moth-eaten Bell," because of there being a hole in the top, just under the ring by which it is suspended. On the l. stand a bronze lantern from Korea, a candelabrum from Holland, and a drum-tower, no unworthy companion to the bell-tower opposite. (Be it remarked that Holland, Korea, and Luchu were considered to be Japan's three vassal states.) The lantern is a fine and solid piece of workmanship; but its style and construction indicate that it does not owe its origin to Korea. The two candelabra and the lantern, as well as the bronze candle-brackets fixed upon the interior wall of the court, r. and l. of the steps, probably came from Europe through Dutch or Portuguese traders. Two iron standard lanterns on the r. of the steps, presented by Date Masamune, Daimyō of Sendai, and the same number on the l. given by the Daimyō of Satsuma, merit attention. They are dated 1641. The total number of lanterns contributed by various Daimyōs is one hundred and eighteen.

At the l. extremity of this same platform stands the *Temple of Yakushi*, dedicated to Hōraiji Mineno-Yakushi, the patron saint of Ieyasu, for which reason its Buddhist emblems have been left intact, while Shintō influence has more or less modified the other shrines during the present reign. A native guide-book truly remarks, "Though the exterior of this temple is but ordinary black and red, the ornamentation of the interior has no parallel in Nikkō." It is a blaze of gold and harmonious colours. On either side of the altar stand images of the Shi-Tennō, flanked by Yakushi's twelve followers. The monster dragon in sepia occupying the whole ceiling is by Kanō Yasunobu.

Proceeding towards the steps that lead up to the platform on which stands the exquisitely beautiful gate called *Yōmei-mon*, observe the fence on either side, with fine medallions of mountain birds in the upper panels, and water-fowl in the lower. The columns supporting the gate are carved with a minute geometrical pattern, and painted white. The marking of the hair on the two tigers (*moku-me no tora*) in the central medallion of the l. hand pillar, is obtained from the natural vein of the wood. The pillar next beyond has the pattern carved upside down, which was done purposely, owing to a superstitious notion that the flawless perfection of the whole structure might bring misfortune on the House of Tokugawa by exciting the jealousy of Heaven. It is called the *Ma-yoke no Hashira*, or Evil-Averting Pillar. The side niches are lined with a pattern of graceful arabesques founded upon the peony; those on the outside contain the images called Sadaijin and Udaijin, armed with bows and carrying quivers full of arrows on their backs; the inner niches have *Ama-inu* and *Koma-inu*. The capitals of the columns are formed of unicorns' heads. The architrave of the second storey is adorned with white dragons' heads where the cross-beams intersect, and in the centre of each side and end is a magnificently involved dragon with golden claws. Above the architrave of the lower storey, projects a balcony which runs all round the building. The railing is formed of children at play (*Karako-asobi*) and other subjects. Below again are groups of Chinese sages and immortals. The roof is supported by gilt dragons' heads with gaping crimson throats, and from

the top a demon looks down. The Indian ink drawings of dragons on the ceilings of the two porticoes are by Tan-yū.

Passing through the Yōmei-mon, we enter a third court in which the Buddhist priests used to recite their liturgies at the two great annual festivals. Of the two buildings on the r., one contains a stage for the performance of the sacred *kagura* dances, and in the other, called *Goma-dō*, was an altar for burning the fragrant cedar while prayers were recited. On the l. is the *Mikoshi-dō*, containing the palanquins borne in procession on the 1st June, when the deified spirits of Ieyasu, Hideyoshi, and Yoritomo are supposed to occupy them. So heavy are they that each requires seventy-five men to carry it. By the side of the Mikoshi-dō there is an *exhibition of relics* connected with Ieyasu.

The next object of interest is the *Kara-mon*, or Chinese Gate. It gives admittance to the main shrine, the enclosure being surrounded by the *tamagaki*, or fence, forming a quadrangle each side of which is 50 yds. long, and is constructed of gilt trellis with borders of coloured geometrical designs. Above and beneath these again are carvings of birds in groups, about 8 in. high and 6 ft. long, with backgrounds of grass, carved in relief and gilt. The pillars of the Kara-mon are composed of Chinese woods inlaid with great skill and beauty, the subjects being the plum-tree, dragon, and bamboo. The two white figures under the roof are Chinese sages, while the lower row represents the Emperor Gyō (Yao), the founder of the Chinese monarchy, surrounded by his court. The folding-doors of the *Honden*, or oratory, are lavishly decorated with arabesques of peonies in gilt relief. Over the door and windows of the front, are nine compartments filled with birds carved in relief, four on each side of the building; and there are four more at the back, on each side of the corridor leading to the chapel. The interior is a large matted room, 42 ft. long by 27 ft. deep, with an ante-chamber at each end. That on the r., which was intended for the Shōgun, contains pictures of lions on a gold ground, and four carved oak panels of phœnixes which at first sight seem to be in low relief, but prove, on closer examination, to be figures formed of various woods glued on to the surface of the panel. The rear compartment of the ceiling is of carved wood, with the Tokugawa crest in the centre surrounded by phœnixes and chrysanthemums. The opposite ante-chamber has the same number of panels, the subjects of which are eagles executed with much spirit, and a carved and painted ceiling with an angel surrounded by chrysanthemums. The gold paper *gohei* at the back of the oratory, and a circular mirror are the only ornaments left, the Buddhist bells, gongs, sutras, and so forth, having been removed. Two wide steps at the back lead down into the *Stone Chamber*, so called because paved with stone under the matted wooden floor. The ceiling consists of square panels, with gold dragons on a blue ground. Beyond are the gilt doors of the chapel, which is divided into four apartments not accessible to visitors. The first, called *Heiden*, where the offerings are presented, is a chastely decorated chamber having a coffered ceiling with phœnixes diversely designed, and carved beams and pillars of plain wood. In it stand gilt and silken *gohei*, a gift of the present Emperor.

To reach *Ieyasu's Tomb*, we issue again from the Kara-mon, and pass between the *Goma-dō* and *Kagura-dō* to a door in the E. side of the gallery. Over this door is a carving called the *Nemuri no Neko*, or Sleeping Cat, one of Hidari Jingorō's most famous works, though

some visitors will be disappointed at its insignificance amidst so much grandeur. From this a moss-grown stone gallery and several steep flights—of about two hundred steps altogether—lead to the tomb on the hill behind. After passing through the *torii* at the top of the last flight, we reach another oratory used only when that below is undergoing repairs. The tomb, shaped like a small pagoda, is a single bronze casting of a light colour, produced, it is said, by the admixture of gold. In front stands a low stone table, bearing an immense bronze stork with a brass candle in its mouth, an incense-burner of bronze, and a vase with artificial lotus-flowers and leaves in brass. The whole is surrounded by a stone wall surmounted by a balustrade, the entrance being through a bronze gate not open to the public, the roof of which, as well as the gate itself, is a solid casting. Before it sit bronze *Koma-inu* and *Ama-inu*.

On leaving the mausoleum of Ieyasu, we turn to the r. at the bottom of the steps, and pass along the avenue under the wall to the open space through the *torii*, where stands r. the Shintō temple of *Futa-ara Jinja*, dedicated to the god Ōnamuji.

When Shōdō Shōnin, in A. D. 782, reached the top of Nantai-zan, the tutelary deities of the region appeared to him, and promised to watch over the welfare of human beings and the progress of Buddhism. These were the god Ōnamuji, the goddess Tagori-hime his wife, and their son Ajisuki-taka-hikone. Japan is believed to have been saved on many occasions from the perils of civil war and invasion by the intervention of these divine beings, who are styled the "Three Original Gongen of Nikkō;" and local tradition avers that it was owing to the efficacy of the prayers here offered that the Mongol invaders in the second half of the 13th century were repulsed with such terrible loss. The chief festival of the temple is held on the 17th April.

In the prettily decorated *Honden* behind, various antique objects, such as swords, vestments, lacquer, *magatama*, etc. are exhibited.

In one corner of the enclosure stands a bronze lantern called the *Bakemono Tōrō*, presented in 1292.

This lantern owes its name to the tradition that it anciently had the power of taking the form of a demon, and annoying the inhabitants of the locality on dark nights, until a courageous man attacked it, and with his sword gave it a wound which is still visible on the cap.

Turning to the l. and descending, we perceive two red-lacquered buildings (*Futatsu-dō*), standing together and connected by a covered gallery. The smaller is dedicated to Kishi Bojin and Fugen Bosatsu, the larger to Amida. Round the sides of the interior are ranged a number of Buddhist images. It is also called *Yoritomo-dō*, because here are preserved the bones of Yoritomo, which were discovered near the site of the Ni-ō-mon gate of Ieyasu's mausoleum about the year 1617.

How this statement is to be reconciled with the existence of Yoritomo's tomb at Kamakura (see p. 104), must be left to archæologists to determine.

Passing under the gallery which connects these temples, and going up the avenue, we come to the resting-place of *Jigen Daishi*, otherwise called Tenkai Daisōjō, abbot of Nikkō at the time of Ieyasu's interment. There is the usual mortuary shrine in front; the tomb is a massive stone structure of *stūpa* shape, guarded by life-size stone effigies of the Buddhist gods called collectively Roku-bu-Ten. To the l., up a small flight of steps, are the unpretending tombs of the prince-abbots of Nikkō, thirteen in number.

Mausoleum of Iemitsu. The building seen to the r., before we mount the great stone staircase, is *Ryūkō-in*, the residence of the priests attached to this temple. The first gate leading towards the mausoleum is a *Ni-ō-mon* containing two pairs of *Ni-ō*, those in the niches of the inner side having been removed hither from the gate of

Ieyasu's mausoleum. Under a beautiful structure r., supported by granite pillars, is a massive granite water-basin. The dragon on the ceiling is by Kanō Yasunobu. A flight of steps leads to the gate called *Niten-mon*. The niches on the outside contain a red statue of Kōmoku on the l., and on the r. a green one of Jikoku, while the inside niches are tenanted by the Gods of Wind and Thunder. Three more flights conduct us to the *Yasha-mon*, or Demon Gate, whose niches contain the *Shi-Tennō*. Turning round, we have before us an exquisite view of foliage.

The oratory and chapel of this mausoleum are less magnificent than those of Ieyasu. The former is crowded with the insignia of Buddhism. Two large horn lanterns pointed out as Korean are evidently Dutch. The *Tomb* is reached by flights of steps up the side of the hill on the r. of the chapel. It is of bronze, and in the same style as that of Ieyasu, but of a darker hue. The gates in front, likewise of bronze, are covered with large Sanskrit characters in shining brass.

3.—Objects of Minor Interest.

Besides the mausolea of the Shōguns, there are various objects at Nikkō possessing a lesser degree of interest. All are within a short distance of the great temples, and may be combined within the limits of a forenoon. One of these is the *Hongū*, a temple dedicated to the Shintō god Ajisuki-taka-hikone, whose name implies that he was mighty with the spade. This temple was built by Shōdō Shōnin in A.D. 808, close to the Buddhist monastery which he had founded. It is reached by ascending the stone steps that face the end of the bridge, and then turning to the right. The small temple, near the three-storied pagoda in the same enclosure, is dedicated to the Horse-headed Kwannon.

About ¼ hr. walk from the Hongū, up the Inari-kawa valley to the r. of Ieyasu's mausoleum, stands the *San-no-miya*, a small red shrine surrounded by a stone balustrade. Women here offer up pieces of wood, similar in shape to those used in the Japanese game of chess, in the belief that this will enable them to pass safely through the perils of childbirth. Beside it is the *Kaisan-dō*, a red-lacquered building 36 ft. square, dedicated to Shōdō Shōnin, the "pioneer of the mountain," as the name implies. Peeping through the grating which forms the window on the E. side, we see an image of Jizō occupying a lofty position, with the effigy of the saint below, and those of ten disciples ranged r. and l. Behind are the tombs of the saint and three of his disciples. At the base of the rugged and precipitous rock at the back of the Kaisan-dō are some rude Buddhist images, from which the hill takes its name of *Hotoke-iwa*. On the summit of this hill stands the tomb of Ieyasu. Proceeding along the stone-paved avenue, we pass a small shrine sacred to Tenjin. A large stone close to the path on the r., just beyond this, is called the *Tekake-ishi*, or Hand-touched Stone, said to have been sanctified by the imposition of Kōbō Daishi's hands. Fragments of it are valued as a protection against noxious influences. Further on is a stone bearing a half-effaced inscription, erected over the spot where lies the horse which carried Ieyasu at the decisive battle of Seki-ga-hara, in the year 1600. After the death of the master whom he had borne to victory, the horse was set free in the mountains of Nikkō, and died in 1630. The next object to be noticed is an immense cryptomeria, 7 ft. in diameter a little above the base, called the *Ii-mori no sugi*, from the supposed resemblance to a heap of boiled rice which its pendent branches present. The

tree is said to have been planted by a deputation representing 800 Buddhist nuns of the province of Wakasa. Close to the path on the l. is the *Sōmen-ga-taki*, or Vermicelli Cascade, so called from a fancied likeness to a bowl of that food. Another and prettier name given to it is *Shira-ito*, "White Thread."

A short way beyond stands the temple of *Takino-o*, founded at the beginning of the 9th century, and dedicated to Tagori-Hime. The curiosities of this spot—a favourite one for short picnics—are the *Sam-bon Sugi*, three sacred cryptomeria trees enclosed by a palisade; the pool called *Sake no Izumi*, from a tradition that pure *sake* once welled up from it, as water does at the present day; and a large stone, the *Ko-dane-ishi*, to which prayers for offspring are offered up by the childless.

A pleasant way back to the hotels leads by the path (seen on the l. just below Sōmen-ga-taki, as we came up the avenue) over the ravine to Futa-ara Jinja. At the top of the ravine stands a small shrine called the *Gyōja-dō*, where iron sandals with strings of twisted iron are hung up by pilgrims who pray for the muscular development of their lower limbs. The path leading up behind the Gyōja-dō is that taken for the ascent of Nyohō-zan described on p. 208.

4.—Walks in the Neighbourhood.

1. The **Public Garden** (*Kōen-chi*) and other fine landscape gardens in Japanese style,—all within a few minutes of the hotels.

2. **Gamman-ga-fuchi.** About 20 min. walk from the bridge, along the course of the Daiya-gawa, is a deep pool called Gamman-ga-fuchi. A hut has been erected here close to the boiling eddies, opposite to a precipitous rock on which is engraved the Sanskrit word *Hâmmam*. It seems impossible that any one should have been able to get across to perform the work, and so it is ascribed to Kōbō Daishi, who accomplished the feat by throwing his pen at the rock. But there is authority for attributing it to a disciple of Jigen Daishi, only two centuries ago. On the r. bank of the river stand a large number of images of Amida ranged in a long row, many of them, alas! mutilated thirty years ago by native vandalism.

It is asserted that they always count up differently, however often the attempt be made,—a belief bearing a curious resemblance to the superstition which prevailed regarding the Druidical stones in various parts of England. The largest of these images was some years ago washed down the river by a flood as far as Imaichi, arriving there in perfect safety. It now stands at the E. end of that town, with its face towards Nikkō, wearing a pink bib and receiving much adoration from the country folk.

3. **Dainichi-dō,** just beyond Gamman-ga-fuchi, on the l. bank of the river, merits a visit for the sake of its prettily arranged garden. The water rising from a spring in one of the artificial ponds, is considered the purest in the neighbourhood of Nikkō.

4. **Toyama.** The nearest eminence from which an extensive view of the plain can be obtained is Toyama, a hill rising up somewhat in the form of a huge animal couchant on the l. bank of the Inarigawa, which flows down by the side of the temples. From the bridge to the top is ¾ hr. climb. The last bit of the ascent is steep. The large mountain seen on the extreme l. is Keichō-zan, also called Takahara-yama; right opposite is the long ridge of Haguro-yama. Tsukuba's double peak is unmistakable. Turning round, we see the whole of the magnificent range formed by Nantai-zan, Ō-Manago, Ko-Manago, Nyohō-zan, and Akanagi.

5. **Kirifuri-no-taki,** or the Mist-falling Cascade. By taking a wide sweep round the base of To-

yama and over undulating country to the S., this cascade may be reached in 1¼ hr. A tea-house on the hill above commands a picturesque view of the fall; and from the top of a knoll just beyond the tea-house, a grand view is obtained of the country towards the E., S., and W. A steep and rough path leads down to the foot, where the fall is seen to better advantage.

6. **Makkura-daki,** or Pitch-dark Cascade. On leaving Kirifuri, we retrace the path for a few steps, and then follow another to the r. for about 2 m. This path crosses the stream above Kirifuri three times, and then passing over a hill, leads to another stream.

[Just before the first crossing, a path down the stream leads in 2 or 3 min. to a small fall called *Chōji-taki.*]

Here we leave the path and plunge into a thicket, keeping the stream on the r., a short rough climb bringing us to Makkura-daki, a fall of about 60 ft. in height. The best view is obtained from a point a few yards up the hill to the l. The fall shows prettily through the trees as it is approached, and altogether well repays the toil of reaching it. As the path is easily mistaken, it is advisable to procure a guide, who will also be able to lead one back to Nikkō a different way.

7. **Jakkō** (the site of the temple of Jakkō, and *Nana-taki* cascade). The way lies through the village of Irimachi, where the Crown Prince has a palace, and turns off at right angles just before descending to the bridge, from which it is 40 min. walk further to the temple of Jakkō. The edifice that stood here was burnt down in 1876, and the splendid avenue of pines and cryptomerias which formed the approach has been ruthlessly destroyed. Behind the site of the temples is a cascade, or rather a series of falls about 100 ft. in height. It goes by various names, one being *Nana-taki*, and must not be confounded with the other falls of the same name mentioned on p. 208.

8. **The Deer Park** (*Go Ryōchi*). About half-way between Irimachi and Jakkō, a path turns off r., leading up a small valley in which the Deer Preserves are situated. The animals, which are larger than the native breed, were presented by the Emperor of Germany. Five min. walk takes one to the keeper's house, where the presentation of a visiting card will ensure admission. At the top of the ravine (15 min. walk), two pretty cascades fall over rocky beds. The coolness of this spot makes it a favourite one for picnics.

9. **Urami-ga-taki,** or Back View Cascade, 50 ft. high, derives its name from the possibility of passing behind and under the fall. The road, 1 hr. on foot or by jinrikisha, turns to the r. shortly after crossing an affluent of the Daiyagawa; and from the tea-houses by the side of a stream, the remainder of the way is an easy climb of 5 *chō*. Passing under the fall and up the ravine on the other side, one obtains a picturesque view of the rocky basin overhung with trees, of the cascade, and of the deep pool into which it tumbles. Another basin with a small cascade falling into it lies some 5 min. behind the main fall.—One can get into the Jikwan road (next walk, No. 10) from Urami by a path straight up the hill behind the tea-shed.

Urami may also be conveniently visited on the way back from Chūzenji, by taking the path which branches off l. a little below Umagaeshi, and by turning to the l. again at *Kiyotaki*, where a path leads through the woods for a distance of about 1 *ri* to the tea-houses above mentioned.

10. **Jikwan-no-taki** (cascade). After crossing the stream by the side of the tea-houses below Urami, a path will be found r. a few steps beyond. It leads up the hill for a

little over 1 mile, to a point where it divides, the r. leading to Jikwan, the l. to Nantai-zan. At Jikwan there is a pretty effect of water falling in a dozen streams over a ledge of rock. The view from the top of the fall down the valley is very fine. About 1 m. below Jikwan, and visible from a small clearing at the edge of the hill on the way up, is another fall called *Jikwan Hatsune*.

11. **Naka-iwa.** This excursion, 8 m. from Nikkō, mostly on the flat and under shade, affords an opportunity of seeing a portion of the great avenue, and can be done in jinrikisha. Naka-iwa, as the name implies, is a huge rock in the middle of the river Kinugawa, at one of its most picturesque parts, where the divided stream is spanned by two bridges. The way lies down the avenue as far as the town of Imaichi, whence it turns N. along the main road leading to the province of Aizu. On an eminence close to the bridges and overlooking the Naka-iwa, stands a tea-house suitable for picnicking. One may also visit the curious massive boulders called *Kago-iwa* ("palanquin rocks"), 1 hr. further down the l. bank of the river, or 45 min. along the r. bank. The latter way sometimes involves the fording of a stream. On the other hand it shortens the return journey, as the jinrikishas may be sent back to the hamlet of *Kura-ga-saki*, which can be rejoined in 45 min. by a pleasant path through the wood from the Kago-iwa direct. The railway from Imaichi may also be availed of on the return to Nikkō.

12. **Ascent of Nyohō-zan.** This is the best of all the mountain climbs near Nikkō. It is a whole day's excursion, and an early start should consequently be made. There are two ways up, either viâ *Nana-taki*—("the Seven Cascades"), or viâ the *Fujimi-tōge*. By the former route, which commands the most extensive views, an average walker will require 5½ hrs., including stoppages, for the ascent, and 3 hrs. for the descent. There is no water on the mountain, except at a spring some 10 min. below the log-hut on the S. side. Snow may be found close to this hut as late as the first days of July. The way for pedestrians lies past the temple of *Futa-ara Jinja* and a shrine called the *Gyōja-dō*. Here take a narrow track to the l. through the wood, leading, after ¾ hr. easy walking with a short climb at the end, to a large stone known as the *Sesshō-seki*, which bears an inscription to notify that the slaughter of game is prohibited on these hills. (The best way for horses and *kagos* leads a short distance over the Jakkō road to a zigzag path clearly visible on the hill to the r., and joins the path already mentioned at the Sesshō-seki.) Right ahead rises a peak called *Akappori*, conspicuous by its precipitous face of red volcanic strata. The path continues up the grassy spur in front. In 1½ hr. from the Sesshō-seki we arrive at a ruined hut called *Happu*, and 5 min. later come to the edge of a precipice overlooking a gigantic chasm, apparently the remains of an ancient crater that has been broken away by water on the S.E. side, where the Inari-gawa has its source. From *Akanagi-san* an almost unbroken crater wall extends westward to Akappori, This secondary crater appears not to have been very deep, as its present floor, out of which descends one of the seven cascades that supply the Inari-gawa, is high above the greater chasm immediately in front of us. A projecting spur divides the upper from the lower crater, and above it on the l. rises a lesser peak named *Shakujō-ga-take*. The falls are seen from the edge of the precipice; and though they are insignificant, the walk to this point is one of the most delightful in the neighbourhood, affording entrancing views. (The excursion as far as Nana-taki

and back occupies from 5 to 6 hrs.) The path hence winds to the l. not far from the edge of the chasm, at first very steeply, and then through the wood to a large hut in 1¾ hr. We are now at the foot of the final climb, which will occupy not more than ¾ hr. more. The summit, on which stands a small shrine dedicated to Ōnamuji, is 8,100 ft. high. To the N. it commands a magnificent view over a sea of lower mountains, among which lie the secluded valleys of Kuriyama. To the N. E., Nasu-yama is rendered conspicuous by the smoke rising from its crater, while further N. is seen Bandai-san. To the E. is Takahara-yama, which also has the appearance of a volcano. On the immediate W. of the spectator is Akakura, merely a continuation of Nyohō-zan, then Ko-manago, Ō-Manago, and Nantai-zan. Between Akakura and Ko-Manago we look across to Tarō-zan. Senjō-gahara is partly visible, and beyond it the bare volcanic summit of Shirane. Further to the S. W. are seen Asama-yama, Yatsu-ga-take, and numerous other peaks probably belonging to the Hida-Shinshū range. The upper half of Fuji rises S. over the long horizontal line of the Chichibu mountains. Away in the plain to the E. and S. are perceived the broad and deep Kinugawa, stretches of the Tonegawa, the vill. of Nikkō with avenues marking the Nikkō Kaidō and Reiheishi Kaidō, and far away on the horizon, Tsukuba-san.

The way by the *Fujimi-tōge* is also beautiful, and offers the advantage that a much further distance may be ridden and less need be walked, as horses go up as far as the *torii* at the entrance to the mountain precincts. Leaving Nikkō, the path turns r. beside the first house on the r. below Urami. For about 4 m. beyond Urami it is rough,—a portion to be avoided after dusk. Thence it leads for several miles through pleasant sylvan scenery, until it enters a forest of weird beauty 1½ m. from the foot of Nyohō-zan. The *torii* is reached in 3 hrs., whence the climb by a winding path, mostly under the shade of fine trees, occupies 2½ hrs. more.

13. **Ascent of Nantai-zan** viâ Urami. This is the easiest and pleasantest way of making the ascent, though it is true that some prefer the shorter but steep and rugged path up from Chūzenji (see p. 212). Just beyond the tea-houses below Urami, the path descends to the l., crosses the stream, and turns at once to the r., climbing up through a wood, on emerging from which Nantai-zan, Ō-Manago, Nyohō-zan, and Akanagi are seen in front. After ½ hr. walking, we cross the dry bed of a river, whence up a grassy valley for another ½ hr., and reach a sign-post where a path to the r. diverges to Nyohō-zan, while the l. branch ascends and gradually winds to the r. Plunging among trees, it follows up a deep, thickly-wooded gully, and at last comes to a *torii* standing in the depression between Nantai-zan and Ō-Manago. Here the path forks, the r. branch passing the spot from which Ō-Manago is ascended and continuing on towards Yumoto, while the l. climbs up to the *Shizu huts* (5,550 ft.), where the back ascent of Nantai-zan commences. Horses may be taken from Nikkō to this spot, time 4 hrs. From Shizu to the summit is 2,600 ft. further, occupying 2½ hrs. on foot. The way back by the same route is an easy 5 hrs. walk. Those intending to return to Nikkō, instead of descending to Chūzenji, must make a very early start, as the path below Shizu is much broken up, and unsafe after dark.

[Instead of ascending Nantai-zan, one may walk round its base to Chūzenji in about 3½ hrs. The route for some distance follows the path leading

from Shizu to Yumoto, and about 1 *ri* after crossing the bed of a stream, diverges to the l., shortly afterwards issuing on the open plain of *Senjō-ga-hara.*]

5.—Chūzenji and Neighbourhood.

Kegon-no-taki. Nantai-zan. Ashio.

One of the principal points of interest near Nikkō is beautiful **Lake Chūzenji** (*Lake Side Hotel; Kome-ya).

Lake Chūzenji lies at the foot of Nantai-zan, being surrounded on the other sides by comparatively low hills covered with trees to their very summit. Its greatest length from E. to W. is estimated at 3 *ri*, its breadth at 1 *ri*. Soundings show the extraordinary depth of 93 fathoms, shallowing down towards Senju and more rapidly towards Kegon. The lake, formerly devoid of life, now abounds with excellent salmon, salmon-trout, *iwana*, and other fish, with which it was stocked between the years 1873 and 1890 by the Japanese Government. The salmon and salmon-trout can only be taken with rod and line, whilst the *iwana*, a species of white trout which never come to the fisherman's bait, are taken in the nets. The height of Lake Chūzenji above the sea is 4,375 ft. Several small temples, which are visited by the pilgrims, add to the picturesqueness of its shores.

The road is practicable for jinrikishas with two men, not only to the vill. of Chūzenji, 3 *ri* 12 *chō* from Nikkō, but for 2 *ri* 27 *chō* further on to the hot springs of Yumoto. But owing to the steepness of the hill which has to be passed on the way, ladies and persons unable to walk often take "chairs" or horses. Persons pressed for time may easily go to Chūzenji and back in one day; it is even possible for a sturdy pedestrian, by making an early start, to do the whole distance to Yumoto and back within the limits of a day. Charming at all times, the way from Nikkō to Chūzenji is seen at its best late in May or early in June, when the azalea trees, some of which are from 10 ft. to 25 ft. high, display their red, white, and purple blossoms, and the wistarias too are coming into bloom. Another glorious time is mid-October, on account of the tints of the maple leaves.

Leaving Nikkō, we follow the Ashio road along the course of the Daiya-gawa as far as *Futamiya* (1½ *ri*), where the road to Chūzenji branches off r., still continuing by the river-side. This river, which issues from Lake Chūzenji, is for most of the year a small and quiet stream; but at times it becomes a dangerous torrent, carrying away roads and embankments. The ascent is gradual and easy up to the hamlet of *Uma-gaeshi*, where there is a fair inn. Just before reaching this hamlet, the old path from Nikkō joins the new road. The road hence for some distance is cut out of the side of the overhanging cliff close by the brawling stream, and owing to landslips is difficult to keep in repair. Formerly the path climbed along the face of the cliff, and was impassable even for horses, whence the name of Uma-gaeshi (see p. 171). The scenery between Uma-gaeshi and the *Misawa* tea-house at the foot of the actual ascent, 20 min. walk, is wild and picturesque. Leaving the rugged gorge, a winding path leads up to a narrow ridge, where a resting-hut commands a pretty view of two cascades called *Hannya* and *Hōdō*, at the head of the ravine to the r. From this point the ascent to the top, which occupies ¾ hr., is arduous. Pedestrians may advantageously take the short cuts which the old road offers. At the charmingly situated tea-house called *Naka no Chaya* half-way up, the coolies usually make a short halt. A local curiosity is the *gishaku-ishi*, or "lode-stone." On the summit, the road passes through a wood of oak, birch, and other trees, many of which are covered with the long trailing moss called *sarugase* (*Lycopodium sieboldi*). A path to the l. leads to a platform commanding a fine view of the cascade of

Kegon-no-taki. The height of this fall is about 250 ft. In the earlier part of the year it occasionally runs almost dry; but after the heavy summer rains, it shoots out over the edge of the overhanging precipice in considerable volume. A good view is obtained by descending the side of the precipice to a look-out which has been erected just opposite the fall. It is possible to get to the foot, for which, however, a guide from the tea-house is necessary. The road onwards soon reaches the shore of the lake, and enters the vill. of

Chūzenji,

This name, written 中禪寺, which smacks of Buddhism, has been officially altered to Chūgūshi, 中宮祠, which is Shintō; but the old name is still currently used.

which is thronged with pilgrims for a few days in July or August, the period for the ascent of Nantai-zan as a religious exercise varying from year to year according to the old lunar calendar. As many as ten thousand sleep at the vill. during those few days. At other times it is a quiet place, for which reason, and on account of its delightful surroundings, several of the European diplomats have here built their villas.

The prettiest walks involving little climbing are:—

1. Along the S. E. shore of the lake to *Ase-ga-hama*. (The summit of the *Asegata-tōge*, 15 min. climb through the wood, affords an interesting view, see No. 5). The islet close by is *Kōzuke-shima*, with a pretty shrine. Return by boat.

2. To *Shōbu-no-hama*, a little more than half-way along the N. shore of the lake, 45 min. Return by boat.

3. To a pretty temple at *Senju*, at the W. end of the lake, close to an icy brook,—2¾ hrs. (Within ½ hr. walk from Senju lies *Nishi-no-umi*, a tarn nestling beneath the wooded hills, which at this end recede from Lake Chūzenji.)

The following are expeditions for climbers:—

4. Up the hill opposite Kegon, leading to *Kobu-ga-hara*. On reaching the top, 1¼ hr., a short walk on the level brings one to some huge granite boulders called *Kago-ishi*, which command a magnificent view. This would make an alternative way of returning to Nikkō, by continuing on to the summit of the *Hoso-o Pass*, ½ hr., where the road from Ashio to Nikkō, is joined, 8 m. more.

5. To the **Copper-mines of Ashio** (described in Route 19), which lie within the compass of a day's excursion from Chūzenji, but must be done on foot, the path being impracticable for conveyances of any kind. A boat is taken across the lake to *Ase-ga-hama*, ½ hr., whence a climb of 8 *chō* leads through a wood to the crest of the *Asegata-tōge*, commanding a beautiful prospect. Tier upon tier rise the forest-clad ridges that close in the valley of the Watarase. The way down the pass, for about 1½ *ri*, lies through narrow valleys between steep and scantily wooded hills. A narrow path, in portions cut out of the cliff side, in others supported by planks, has to be traversed before entering the valley in which the mines are situated. From here it is 20 min. further to *Akakura*, the upper half of the village opposite which, on the r. bank of the stream, stand the various buildings connected with the mines.

Those desirous of staying at Ashio (see p. 216) for the night can do the rest of the distance—about 2 m.—in jinrikisha.

6. Ascent of **Nantai-zan.** This mountain is considered sacred, and the priests of the temple at its base insist on the immemorial rule whereby women are prohibited from making the ascent. Ladies can, however, generally go up, provided they do not pass through the main gate. The temple, which

stands at the far end of the village, is said to have been founded by Shōdō Shōnin in A.D. 816. The space between the bronze *torii* and the shrine is holy ground, and persons in jinrikishas or *kagos* had better go along the lower road if they object to being required to alight. The gate leading to the mountain is closed except during the pilgrim season, when entrance tickets can be purchased for a small fee. The ascent, occupying about 3 hrs., is extremely steep, and consists partly of log steps which are very fatiguing; but the lovely view from the summit (8,150 ft.) well repays the exertion. The best time to see it is at sunrise; so a very early start should be made with lanterns. On the S.E. lies the plain stretching towards Tōkyō; on the W. rises the lofty cone of Shirane-san; further S. is Kōshin-zan; below we have the marshy basin of Senjō-ga-hara, with the stream meandering through it, Lake Chūzenji, a glimpse of Lake Yumoto, and N. of Shirane the peaks of Tarō-zan, Ō-Manago, Ko-Manago, and Nyohō-zan. Fuji too is visible in clear weather. The ascent can also be made from Yumoto in 4½ hrs. (see next page).

6.—Yumoto and Neighbourhood.

Ascent of Shirane-san, and of Ō-manago and Nantai-zan from Yumoto.

The road to Yumoto leads past *Shōbu-no-hama*, to which point boats may be taken; then it turns away from the lake and soon crosses the Jigoku-no-kawa, a slender stream which hurries over smooth rocks. The *Ryūzu-ga-taki*, or Dragon's Head Cascade, the most curious of all the cascades in this neighbourhood, lies 10 min. from the lake. Beyond it we emerge on *Senjō-ga-hara*, or the Moor of the Battle-field.

So named on account of an engagement that took place here in A.D. 1389 between the partisans of the Ashikaga Shōguns and those of the Southern dynasty of Mikados (see p. 72). An alternative name is *Akanuma-ga-hara*, or Moor of the Red Swamp, derived from the colour of the tall dying sedges in autumn.

This wide solitude is bounded on all sides by forests, above which rise the peaks of Nantai-zan, Ō-Manago, Ko-Manago, and Tarō-zan. (This last, which makes an easy day's excursion from either Chūzenji or Yumoto, has an extinct crater at its summit.) Far away on the l. is a wooded elevation, in the centre of which the cascade of *Yu-no-taki* appears like a silver thread. Above this rises the volcano of Shirane-san, the only bare peak in the vicinity. The road crosses the plain to a point not far from Yu-no-taki, which gushes over a smooth black rock at an angle of 60°, forming a stream that feeds Ryūzu-ga-taki, and finally falls into Lake Chūzenji. Its perpendicular height is 220 ft. A steep path by its side leads up to the top, some 60 yds. from the shore of *Lake Yumoto*, which is so called from the hot springs at its further end. This lake, though smaller than Lake Chūzenji, is still more beautiful. The maples and other trees here, in October, display the most glorious tints that can be imagined. The irises also are a wonderful sight in July. The road winds through the wood along the E. side of the lake to the small vill. of

Yumoto (*Inn*, Namma-ya, semi-Europ., and numerous Jap. inns), 5,000 ft. above the sea. Here the water is partially discoloured by the sulphur springs. There are altogether ten springs, some under cover, others exposed to the open air, all accessible to the public and frequented by both sexes promiscuously.

Shirane-san is a volcano 8,800 ft. high, which was active as recently as 1889. The climb is very rough and steep, and should not be attempted without a guide. For the

ascent allow 4½ hrs., for the descent, 3 hrs.; but considerable time is needed for a survey of the top, so that a whole day is none too much for the expedition. There is no water on the mountain side. The first part of the climb is the roughest of all, leading over *Mae-Shirane* ("front Shirane"), a ridge which looks as if it had been part of the wall of a crater, and that within comparatively recent times a new and higher cone had been formed inside its W. limb, which had nearly filled up the original crater, leaving only the intervening valley on its E. side, the bottom of which slopes off from the centre N. and S. The N. end contains a tarn of a remarkable green colour. Descending from Mae-Shirane, we cross the old crater floor, and then ascend Shirane proper (*Oku-Shirane*). The cone has a great rent down the side, which is kept on the r. in going up, and a deep crater at the top whose edges are very rotten. From the top, which is honeycombed with other small craters, the view is superb.

The way leading to **Ō-Manago** takes one first along the Chūzenji road as far as some houses on the edge of Senjō-ga-hara. It then skirts the N. side of the moor, passing through a thick wood and bearing towards the depression between Nantai and Ō-Manago, 2¼ hrs. to a point where the path forks near a shrine containing a stone image of Shōzuka-no-Baba, with a strange medley of ex-votos hanging outside. The l. branch leads to Ō-Manago, the r. branch to the Shizu huts and on to Nikkō. From the junction of the paths, it takes ½ hr. to reach the *torii* at the base of Ō-Manago. The distance to the summit is 1 *ri* 8 *chō*, the real ascent beginning at a bronze image of Fudō. The last bit is over precipitous rocks, where chains are fixed to assist the climber. On the top stands a wooden shrine, with a bronze image behind it, said to be Kunitoko-tachi, the Earth-god. The view is less extensive than that from Nantai-zan. In order to ascend

Nantai-zan from this, the Yumoto side, it is not necessary to go on to the Shizu huts, which lie ¾ hr. from the shrine of Shōzuka-no-Baba mentioned above. Another path leads up behind a hut called *Ozawa-no shuku*, 3 *chō* nearer Yumoto; and in this way Nantai-zan can be ascended with greater ease than from Chūzenji. The whole climb, part of which is stiff, will take a fair walker 4½ hrs. from Yumoto.

Japanese pilgrims of the old school make the round of the various mountains in the vicinity of Nikkō and Chūzenji by ascending first Nyohō-zan and then Ko-Manago, descending to a place called Sabusawa, and ascending Ō-Manago from the back. They sleep at the Shizu hut, climb Tarō-zan in the forenoon, Nantai-zan in the afternoon, and descend to Chūzenji.

ROUTE 18.

FROM CHŪZENJI TO IKAO OVER THE KONSEI-TŌGE.

Itinerary.

CHŪZENJI to:—	*Ri*	*Chō*	*M.*
Yumoto	2	27	6¾
Top of Konsei Pass	1	18	3¾
Higashi Ogawa	4	18	11
Sukagawa	1	18	3¾
Okkai	2	—	5
Ōhara	1	8	3
Takahira	1	23	4
NUMATA	2	13	5¾
Tanashita	2	15	6
Shibukawa	2	34	7¼
IKAO	2	15	6
Total	25	9	61½

On this route an idea is gained of the dense forest that covers so large a portion of the central mountain range; and the valleys of the Katashina-gawa and Tonegawa, down which most of the latter part of the way leads, are highly picturesque The first night is spent at Higashi Ogawa, and the second at Numata, Ikao being reached on the afternoon of the third day. The means of transport for baggage on this route are:—coolies over the Konsei-tōge to Higashi Ogawa, horses not being taken across the pass; horses to Numata, and thence jinrikishas. Travellers wishing to return to Tōkyō without visiting Ikao, can join the railway at Maebashi or at Takasaki by tram from Shibukawa (see p. 186).

The way up the Konsei-tōge is a continuous gentle ascent through a forest with an undergrowth of bamboo grass, terminating in a steep climb. From the top of the pass, on looking round, are seen the thickly wooded slopes converging towards the dark waters of Lake Yumoto, behind which looms up in bold relief the massive form of Nantai-zan, flanked on the l. by Ō-Manago. To the r. a glimpse is caught of a portion of Lake Chūzenji, while Tsukuba-san rises in the distant plain beyond. On the Kōtsuke side the thick foliage intercepts all view, and there is an equal absence of distant prospect during the whole of the long downward walk, neither is there any sign of human habitation in the forest, except a solitary hunter's hut. Even this is deserted during the summer, at which season alone the tourist will think of coming this way, since the road is practically impassable from the end of November to well on in March. The foliage is very fine, and in the higher part of the forest a peculiar effect is produced by a drapery of moss, hanging in gray filaments from the branches of the tall conifers. On nearing *Ogawa no Yumoto*,—a few huts with thermal springs about 1 *ri* from the vill. of Higashi Ogawa,—the path follows a stream flowing down from Shirane-san.

Higashi Ogawa (*Inn* by Kurata Rinzaburō) stands 2,300 ft. above the sea. The Ogawa, from which this vill. takes its name, is a small tributary of the Katashina-gawa, itself an affluent of the Tonegawa. Leaving Higashi Ogawa, and continuing down the valley of the Ogawa, which is dotted with many hamlets, we cross over a hill before reaching

Sukagawa, in the valley of the Katashina-gawa. From a ridge at the foot of which lie two hamlets with curious names,—*Hikage Chidori*, or Shady Chidori, and *Hinata Chidori*, or Sunny Chidori,—there is a fine view, on looking back, of this valley stretching far away to the N. The two hamlets are situated on opposite sides of the stream, and connected by a bridge. Observe the terrace-like formation of the hills at the back of Hikage Chidori, and all the way on to below Numata. Three terraces at least 2 m. long are distinctly marked, each of the lower two being a few hundred yards wide, and the upper one, surmounted by the usual irregular ridge, being from ½ to ¾ m. wide. The course of these ridges, which seem to mark the successive positions of a river bank at different periods, is S.W. by N.E. We next reach

Okkai (*Inn* by Hoshino), near which the river dashes between perpendicular walls of porphyry. A hillock behind the inn affords a delightful view of high rocks, with trees perched among them and cascades. There is also a pretty islet in the river, called *Ukishima*.

The path now leaves the valley of the Katashina-gawa, and crossing a well-cultivated upland, comes to

Ōhara (*Inn*, Kishi-ya), whence it winds over the hills and up the

Kazusaka-tōge. The view from this point is superb, including Haruna-san, the Kōshū Koma-ga-take, Yatsu-ga-take, Asama-yama, Yahazu-yama, and the Shirane of Kusatsu. At

Takahira, the road becomes level and practicable for jinrikishas.

Numata (*Inn,* Odake-ya) stands on a high plateau overlooking the valleys of the Katashina and the Tonegawa. The view of the latter valley from the N. W. corner of the town is remarkable,—extensive rice-fields far below at one's feet, beyond them the river, and beyond it again the mountains of the Mikuni-tōge. A spare day might be occupied with a visit to the local *Haruna-san,* a sacred hill lying to the N.

Trout-fishing is briskly carried on just below the junction of the two rivers, a portion of the water being enclosed with stones and fences running out from each bank towards the centre of the stream, where a bamboo platform, inclined at an angle of about 15°, is fixed upon baskets filled with stones. The water rushes up this platform, and leaves the fish at the top. They are then caught, and kept alive in perforated boxes which are placed on the platform. The scenery onward continues very picturesque, the road passing high and rugged cliffs that overhang the Tonegawa. Beyond *Tanashita,* the valley expands into a smiling fertile plain, and the river is lost sight of till near

Shibukawa (*Inn,* Maru-man). This is a town of some size. Hence to Ikao is, for the most part, a gentle ascent over grassy mountain slopes. For a detailed account of Ikao and Neighbourhood, see Route 14.

ROUTE 19.

FROM NIKKŌ TO IKAO BY THE VALLEY OF THE WATARASE-GAWA. THE COPPER-MINES OF ASHIO. ASCENT OF KŌSHIN-ZAN.

Itinerary.

NIKKŌ to :—	*Ri*	*Chō*	*M.*
Top of Hoso-o Tōge	3	10	8
ASHIO	4	11	10½
Sōri	2	21	6¼
Gōdo	2	12	5¾
Hanawa	1	—	2½
ŌMAMA	3	17	8½
Total	16	35	41½

From Ōmama by train in ¾ hr. to Maebashi, whence see Route 14.

It is too much to try, even by an early start, to combine a visit to the mines and reach Ashio within the limits of one day from Nikkō. The works lie in a side valley 30 *chō,* or 2 m. from the vill. of Ashio, where one must stay, and which should not be confounded with the vill. that has grown up around the mines. Travellers not following this route, but making the round to Chūzenji, take the mines on their second day (see p. 211). Application for permission to inspect the works should be made at the head office in Tōkyō.

The road from Nikkō to Ashio over the *Hoso-o Pass,* whose summit rises 4,100 ft. above sea-level, is very rough, but generally practicable for jinrikishas. Pedestrians may avail themselves of numerous short cuts on the way up. The various rope-ways—besides the main one connecting Nikkō with Ashio—seen on the far side of the pass, bring down charcoal for the use of the mines. At the vill. of *Mikouchi,* pedestrians should follow the tramway which here diverges l., while the main road goes straight on; the former is generally in better repair. The Watarase-gawa is reached before entering

Ashio (*Inns*, Tsuru-ya, Izumi-ya). This place, famed for its copper mines, which are the most productive in Japan, and said to be the largest in the Far East, lies in a deep valley at an altitude of about 2,300 ft. The *Mines*, of which there are two in the neighbourhood, bear respectively the names of *Ashio* and *Kotaki*, the former and more important being situated on the eastern side of the mountain, the latter on the western. Jinrikishas are available as far as the Ashio mines (*Dōzan*), to visit which one's steps must be retraced to the end of the town, where one leaves the green valley of the Watarase-gawa for a smoke-laden, foul-smelling region, with the hills denuded of every particle of wood. Gigantic iron pipes lead down from neighbouring heights to work the turbines, tramways run in all directions, the bare red hillsides are scooped out here and there for the miserable huts of the miners, the air resounds with the clang of hammers, while the huge furnaces vomit forth clouds of poisonous vapour which, on a hot still day, hang like a pall over the valley. The electricity for the motors is generated by water-power at a station which is passed 1 m. before entering Ashio. *Matō*, the lower half, and *Akakura*, the upper, combine to form one large vill. on the l. bank of a stream running in a deep ravine. On the opposite side stands the forest of chimneys of the smelting-works, together with engine-rooms, workshops, and other buildings.

The ore is found in a matrix of clay, calcite, and quartz, and is almost entirely the pyrite or copper sulphide, although a small quantity of oxide also occurs. The lodes vary from 6 to 20 ft. in width. The average yield is 19 per cent of metal, and the total annual product of finished metal from the two mines reaches the remarkable figure of 6,000 tons. The adits from the Ashio side are being pushed forward to meet those working in the opposite direction from Kotaki, approximately 1 *ri* distant. A rope-way some 3 m. in length has been constructed over the Hoso-o Pass for convenience of transport. It consists of a continuous steel-rope, 6 m. long, carried on posts, and revolving on two drums, one at each end. Immense hooks are fastened to the rope by thin copper bands at a distance of about 80 or 100 yds. apart, the ascending line carrying bags of coke or coal, the descending, bars of smelted ore weighing 58 lbs. each. At some points the wire is several hundreds of feet above the ground. The tramway on the Nikkō side is 5½ m. in length, and there are about 20 m. altogether on the Ashio side. The undertaking is in Japanese hands, but the most modern European processes are in operation. Owing to damage done to the crops by the poisonous discharges from the mine, and to consequent agitation amongst the farmers living along the course of the Watarase-gawa into which the stream flows, an ingenious series of filters has been fitted up for the purification of the water after it has done its work. Even these, however, cannot restore to the water the purity necessary for rice cultivation. The agitation is therefore naturally renewed from year to year, and threatens serious complications.

[An extra day at Ashio may well be devoted to visiting the wonderful rocks of **Kōshin-zan.** (The Kotaki mines lie on the way to Kōshin-zan; but it is difficult to do the rocks and the mines in one day.) Jinrikishas may be taken as far as the mines, about 3 m., whence to the point called *Bessho*, 4,500 ft., where the rock scenery begins, the distance is estimated at 6 m. In order to visit the rocks, it is necessary to engage the services of a guide who lives at the hut. The whole round will take about 2½ hrs., and is perfectly safe for all except those who are apt to be troubled with dizziness.

Leaving the hut by the path on the S. side, we commence the round of the rocks, scrambling up and down the steepest places imaginable, traversing deep ravines on rough log bridges, and crawling round the face of precipices by the aid of iron chains and of steps cut in the solid rock. For such

hard work, *warāji* are of great convenience. A point called *Mi-harashi* commands a magnificent prospect of the dense forest-covered mountains below, and Tsukuba-san in the distant plain. Behind, the eye rests upon the gigantic rock-work, amidst which conifers have perched themselves in inaccessible nooks and crannies. To the various features of the landscape, more or less fanciful names have been given. The most striking are the *San-jū-san-gen*, a mass of precipices dedicated to Kwannon; the *Spring* dedicated to Yakushi, the waters of which are believed to be efficacious in cases of eye disease; the *Kinoko-seki*, or Mushroom Rock, beyond which comes the *Yagura-seki*, supposed to resemble the towers on the walls of a fortress; next the *Uramiga-taki*, or Back View Cascade, which falls from a ledge above in silvery threads. The huge precipice close by is called the *Go-shiki no seki*, or Rock of the Five Colours. The guide points out a rock, the *Men-seki*, in which a remote likeness to a human face may be traced. Above this is the *Go-jū no Tō*, or Five-storied Pagoda, and near it, a small natural arch called *Ichi no mon*. Crawling through this, we come to the *Bonji-seki*, or Sanskrit Character Rocks, next passing the *Raikō-dani*, a deep gully supposed to have some occult relation with the origin of thunder-storms; the *Tōrō-iwa*, or Stone-lantern Rock; the *Fuji-mi-seki*, whence the upper half of Fuji is seen; the *Shishi-seki*, or Lion Rock; the *Ōgi-iwaya*, or Fan Cavern; and the *Zō-seki*, or Elephant Rock. Next we come to where a huge natural bridge, called the *Ama no hashi*, or Bridge of Heaven, used to span the ravine until destroyed by an earthquake in 1824. On the other side is a hole about 6 ft. in diameter, called *Ni no mon*, or Second Gate, where the bridge terminated. From this point, ascending a very narrow crevice by the aid of chains, the path reaches the *Mi-harashi* already mentioned. Then passing behind a precipitous detached rock, called *Byōbu-iwa* from its resemblance to a screen, we ascend a gorge, and finally reach the *Oku-no-in* (5,450 ft.), where in three caverns are small shrines dedicated to the three Shintō deities Ōnamuji, Sarutahiko, and Sukuna-bikona. It was the second of these whose worship was originally established on this mountain under the title of Kōshin. On turning the corner just beyond, we see the tops of Nantai-zan and Ō-Manago bearing about N., and descending the hillside, reach Bessho again in 25 min. from the Oku-no-in. The descent to the huts at the base of the mountain will take nearly 2½ hrs.]

The scenery the whole way along the banks of the **Watarase-gawa** is delightful, and especially between Ashio and Gōdo quite romantic. Sometimes the road, carried out on piles, actually overhangs the river, which now flows on in a perfectly placid course, while in other places it foams and dashes amidst tremendous boulders. Beyond

Sōri (*Inn*, Komatsu-ya), a glade of fine cryptomerias attests the priestly care formerly bestowed on the temple of Tennō. The road then winds up and down the thickly wooded side of the valley, high above the rushing waters of the river to

Gōdo (*Inn*, Tama-ya) and

Hanawa (*Inn*, Wakamatsu-ya). After the latter place it becomes less picturesque, leading for most

of the way across a cultivated plateau. The vill. seen on the r. bank of the river beyond Hanawa is *Mizunuma* (*Inn*, Midori-ya), from which it is possible to ascend *Akagi-san* by a shorter, though rougher, route than that given on p. 189. Large quantities of trout are taken both with the fly and the net in the Watarase-gawa, which is rejoined just above

Ōmama (*Inn*, Tsuru-ya), see p. 196.

ROUTE 20.

Shiobara and Nasu.

FURUMACHI. ASCENT OF KEICHŌ-ZAN. NASU-YAMA.

(Conf. map facing p. 197.)

Nishi Nasuno (*Inn*, Yamato-ya) is reached by the Northern Railway from Tōkyō in 4½ hrs. (see Route 65). This place is an outcome of railway enterprise; so too is the reclamation of a large extent of the moorland which here stretches on all sides, the soil having been found well-adapted to the cultivation of fruit. Nishi Nasuno is the nearest station to the various favourite hot spring resorts of the district of **Shiobara**, which are much frequented by all classes of Japanese. The itinerary of the jinrikisha road from the station is as follows:

NISHI NASUNO to:—

	Ri	*Chō*	*M.*
Sekiya	3	—	7¼
Owami	1	18	3½
Fukuwata		24	1¾
Shiogama		13	1
FURUMACHI		8	½
Total	5	27	14

As far as **Sekiya**, at the foot of the mountains, the road is level and runs in a straight line across the plain, which is covered with dwarf chestnut-trees,—a part of the journey apt to be trying in summer, owing to the total absence of shade. Shortly after Sekiya, we enter the highly picturesque valley of the Hōkigawa, with lofty and densely wooded hills on either side. At various points glorious views are afforded of the river rushing over its boulder-strewn bed, while numerous cascades lend variety to the landscape. The *Owami springs*, with a hut or two, are seen from the roadway, at the bottom of an almost precipitous descent. They lie in the bed of the river, and are used only by the poorest class of patients.

Fukuwata (*Inns*, *Shōfūrō and others) is, next to Furumachi, the most popular bathing resort in the district. A few min. from Fukuwata, on the opposite side of the river, is a spot known as *Fudō-gasawa*. With its crystal-clear water, its rocks and cascades, and a walk under the shade of variegated trees, it produces the impression of landscape gardening on a large scale. At the entrance to the hamlet of *Shiogama*, a stone has been erected to the memory of the famous courtesan, Takao, who was born near this spot.

She was mistress of Date Tsunamune, second Daimyō of Sendai (conf. p. 126), who lived in the latter half of the 17th century. The family broils and crimes, of which this intrigue formed one link, are dramatised in a popular play called *Sendai Hagi*.

Here a bridge crosses the river, leading to the hot springs of *Shiono-yu*, 16 *chō*, situated in the bed of an affluent of the Hōkigawa, a place chiefly resorted to by poor folks.

Furumachi (*Inns*, Fūsen-rō, Kome-ya) lies on the r. bank of the river, and is the principal vill. in the district. It is shut in by mountains which rise in beautiful-

ly wooded peaks, one above another, around it. Although situated at no great height (1,850 ft.), Furumachi is cooler than many places at higher altitudes, and suffers less from mosquitoes and other insect pests. The whole vicinity is dotted with thermal springs. The water at Furumachi is moderate in temperature and mostly free from mineral deposit; the other springs are somewhat saline. A favourite midday resort for visitors at Furumachi is *Sumaki* or *Taki-no-yu* (9 *chō*), in a hollow of the hills. Here the water is led in pipes from a spring just above the inn, and a hot douche may be taken. The temple of *Myō-onji*, a plain thatched structure in the vill., is of little interest. The only relic in the possession of the priests—and it is an odd relic in a place of worship—is an article of the wardrobe of the frail beauty above mentioned. Amongst the prettiest *cascades* in the neighbourhood are: Senshin-no-taki, Hōkō-no-taki, Ōhata-no-taki, and Hekireki-no-taki.

A pleasant excursion may be made to Arayu, lit. "the Violent Spring," 2 *ri* from Furumachi. The path leads directly behind the Kome-ya inn at the head of the vill., and over the hills in sharp zigzags. Distant views are obtained on the way,—an exception to the generally shut-in character of all this neighbourhood.

[Near the top of the pass, on the l., is a tarn called *Ōnuma*. A smaller, called *Konuma*, situated in a deeper hollow, is not visible from the road. A path follows the upper edge of these tarns down to the Shio-no-yu springs, and also makes a good walk from Furumachi.]

Arayu, a cluster of mediocre inns, lies on the side of a hill rendered barren by the sulphurous water that bubbles forth in several spots, giving the place a desolate aspect. It lies on a mountain road to Nikkō frequently taken by pedestrians. The distances are approximately as follows:—

Arayu to:—	*Ri*	*Chō*	*M.*
Fujiwara	5	—	12½
Ōkuwa	3	—	7½
Imaichi	1	15	3⅜
Total	9	15	23

Thence train to Nikkō in ½ hr. The inns on the way are poor.

Arayu is the best starting-point for the ascent of **Keichō-zan,** 3½ *ri*, one of the peaks of *Takaharayama* (5,880 ft.), a sacred mountain, and one of the highest of the range separating the provinces of Shimotsuke and Iwashiro. The climb up it is somewhat rough and monotonous for about 1 hr., all view being shut out by woods and low ridges on both sides until the bed of the Akagawa is reached, where the ascent of the Takaharatōge begins. From the top of the pass to the small lake of *Benten-gaike* is a distance of 1 *ri*, and to the summit a steep pull of 20 *chō* more. The view from the summit is very extensive, embracing Fuji, Nantai-zan, Gwassan, Iide-san, Bandai-san, and numerous minor peaks. The shrine on Keichō-zan is dedicated to Saruta-hiko. Those wishing to make the ascent from Furumachi in one day must start early. An alternative is to take it on the way to Nikkō.

The active volcano of Nasu-yama (6,300 ft.) is best reached from *Kuroiso* (*Inn*, Tabako-ya) on the Northern Railway, whence jinrikisha with two men—or pack-horse—for 4 *ri* 20 *chō* (11 m.) to **Nasu** (Inn, *Komatsu-ya), at the mountain's base, 2,750 ft. above sea-level. A good deal of sulphur is produced in the neighbourhood.

The baths of Nasu are very ancient, having been established in the reign of Jomei Tennō (A. D. 629-641), and have a

high local reputation for efficacy in skin diseases. The inns formerly stood a little higher up the river, at a spot called *Yumoto* on the old maps, but were removed to their present site a few years ago. The Komatsu-ya has been in the same family for six centuries.

Other noted bathing resorts on Nasu-yama, which is literally honeycombed with solfataras, are *Asahi Onsen* (3,700 ft.), *Benten* (4,200 ft.), *Ōmaru*, a little further up, and *Sando-goya* on the other side of the pass leading to the district of Aizu.

Seven *chō* from Nasu, in a bleak spot near the river-bed, once stood the *Sesshō-seki*, or "Death-stone," famous in a legend which has been dramatised as one of the *Nō*, or Lyric Dramas, of mediæval Japanese literature.

The story is that a Buddhist priest, Gennō by name, while journeying across the desolate moor of Nasu, pauses to rest beneath this rock. A spirit forthwith appears and warns him that, by remaining in this place, he is risking his life, for that not men only, but even birds and beasts perish if they do but touch it. The spirit and the chorus then recount to him in verse how once upon a time there lived a maiden, as learned and accomplished as she was surpassingly beautiful, whom the Emperor Toba no-In took to himself as his favourite concubine, and for her sake neglected all the affairs of state. At last one evening, on the occasion of a banquet at the Palace, the lights suddenly went out, and from the girl's body there darted forth a supernatural coruscation that illumined the whole scene, while the Mikado himself was struck down by disease. On the representations of the court magician, Abe-no-Yasunari, the vile witch—for the pretended beauty was evidently nothing better than a witch—was driven from the Imperial presence, and flew away through the air to the moor of Nasu, where she resumed her original shape, that of a fox. In the second act of the play, the spirit, appearing again, confesses to the good priest that itself is none other than the wraith of the witch whose story has just been told, and relates furthermore how, after escaping from the Palace, she was hunted by dogs over the moor of Nasu,—the origin, as the chorus obligingly stops to explain, of the Japanese sport of *inu ou mono*, or "dog-hunting." The priest then exorcises the evil spirit by means of Buddhistic incantations.

The stone itself no longer exists; but the poisonous exhalations which still issue from the ground on which it stood are destructive, not only to insect life, but, as is asserted by the peasants, to animals as well.

The ascent of **Nasu-yama** will occupy a little under 3 hrs. from Nasu, the last ½ hr. leading over a wild chaos of boulders, from amongst hundreds of which sulphurous vapour constantly rises. The view from the summit includes all the higher peaks of this central range, the Nikkō mountains, Asama, and Fuji. A huge cloud of steam and vapour, accompanied by incessant roaring, marks the present active crater formed by a destructive outbreak in 1881. It is situated on the W. side of the mountain, a little above the pass which separates Nasu-yama from Asahi-dake, and by which the descent is made. This is a delightful walk of about 2½ hrs., leading past several of the mineral springs mentioned above.

The baths of Shiobara may conveniently be reached from Nasu by a path through the forest to Sekiya (see p. 218), 6 *ri*. Horses abound in this district.

ROUTE 21.

The Provinces of Shimōsa, Kazusa, and Bōshū.

1. CHIBA, CHŌSHI, AND THE LAGOONS. 2. THROUGH THE PENINSULA TO KATSU-URA, AND ROUND THE SOUTH AND WEST COASTS TO KOMINATO, NOKOGIRI-YAMA, AND KANŌ-ZAN.

These three provinces form a natural division of the country. The opinion of geologists is that a great part of this district, whose sands seem to have been washed up by the sea, together with the wide Tōkyō plain which is formed by alluvium washed down from the central mountain-ranges, was submerged in quite

recent times, and that only the southern half of the peninsula of Kazusa-Bōshū stood up out of the waves. This process of rising and drying is still going on. The large lagoons on the lower course of the Tonegawa gradually shrink in size, and the same is true of Tōkyō Bay. From these considerations, it will be inferred that the northern parts of this district are somewhat dreary travelling. The S. portion from Kanō-zan downwards, with tuff ranges which, though not exceeding 1,200 ft., seem higher because rising almost directly from the sea, will best reward the tourist's trouble. The coast of Bōshū in particular affords lovely views, as well as a mild winter climate.

The three provinces of Shimōsa, Kazusa, and Bōshū anciently formed one, under the name *Fusa no Kuni*, said to have been derived from the excellent quality of the hemp grown there. The district was subsequently divided into Upper and Lower, or *Kami tsu Fusa* and *Shimo tsu Fusa*, now contracted into *Kazusa* and *Shimōsa*, and part of the former was subsequently constituted into the province of Awa, better known by its alternative Chinese name of Bōshū. "Upper" and "Lower" seem to have been employed to denote the relative proximity of these two provinces to the ancient capital. Kazusa, Bōshū, and the greater part of Shimōsa now form the prefecture of Chiba.

1. Chiba, Chōshi, and the Lagoons.

The Sōbu Railway.

Distance from Tōkyō	Names of Stations	Remarks
	TŌKYŌ (Honjo)	
2½ m.	Hirai	
5	Koiwa	
6½	Ichikawa	
9	Nakayama	
11½	Funabashi	
13	Tsudanuma	
16	Makuhari	
19¼	Inage	
21¾	CHIBA Jct.....	Change for Mobara and Ichinomiya.
26¼	Yotsukaidō	
31½	Sakura Jct.....	Change for Narita.
40	Yachimata	
41¾	Hyūga	
44¾	Naruto	
48	Matsuo	
50¾	Yokoshiba	
55½	Yōka-ichiba	
58½	Hikata	
61½	Asahi-machi	
63	Iioka	
66½	Saruda	
69¾	Matsugishi	
72	CHŌSHI	

The whole of this railway traverses flat country. Before reaching *Ichikawa*, we cross the Yedo-gawa, where there is often a pretty view of boats sailing up the river. The high wooded bluff on the l. bank is *Kōnodai*, now the seat of a military academy. Five *chō* from *Nakayama* stands Hokekyōji, a temple specially devoted to the worship of Kishibojin (see p. 50), and enjoying considerable local popularity.

Funabashi is a large town. At *Inage*, there is a well-known bathing establishment called Kaiki-kwan.

Chiba (*Inns*, Kanō-ya, Umematsu-ya) is a prefectural town. This prefecture ranks next to Yezo in the abundance of its marine products, the district of Ku-jū-ku-ri to the S. of Cape Inuboe affording the richest field. At *Imai*, just outside Chiba, and the succeeding villages along the coast, a considerable manufacture of starch from the sweet potato is carried on. A good 3 m. walk from Chiba is to the ancient *Temple of Daiganji*, standing in a pine forest where thousands of cormorants roost and build their nests.

At Chiba the line leaves the coast, and strikes N. W. for

Sakura (*Inn*, Kome-ya), a garrison town, 10 *chō* distant from its station, and Narita (see p. 147).

Sakura castle was formerly the seat of the Hotta family, which furnished many statesmen to the Gorōjū, or chief council of the Tokugawa Shōguns. Its site is now occupied by barracks.

From *Yokoshiba* onwards, the country is very sandy and yet green, owing to cultivation and pine-woods.

Chōshi (*Inn*, Daishin, over 1 m. from the station) extends for 2½ m. along the r. bank of the Tonegawa, which here contracts, and rolls between sharp rocks into the sea. The *Temple of Kwannon*, crowning an eminence which divides the town into two halves, commands an agreeable prospect. Chōshi is noted for its soy, the manufacture of which may be seen at Tanaka Gemba's establishment, the oldest and largest, which supplies the Imperial Household. The chief occupation of the inhabitants is fishing. Immense quantities of *iwashi*, a fish resembling the pilchard but smaller, are caught here and all along the coast. They are boiled in huge cauldrons to obtain the oil, which is used for lamps; and the residue, dried in the sun, is sent inland for manure. The odour may be better imagined than described.

Visitors to this portion of the coast will find it pleasanter to put up at *Cape Inuboe*, 1 *ri* 18 *chō* from Chōshi station. There is a good *inn*, the Gyōkei-kwan, situated in a small bay close by the lighthouse, and much frequented during the summer months. The whole coast called *Ku-jū-ku-ri no hama*, stretching S. from Chōshi, is flat, sandy, and uninteresting.

Travellers desirous of seeing something of the large *lagoons* on the lower course of the Tonegawa, might vary the return to Tōkyō by taking steamer up the river to Ō-funatsu on the Kita-ura lagoon, thence also by steamer to Tsuchi-ura on the Kasumi lagoon, and home by train in 2½ hrs. There is daily communication.

The lagoon called Kita-ura is 6 *ri* long from N. to S. and 1 *ri* wide. Kasumi-ga-ura is 36 *ri* in circuit and of a very irregular shape. Its shores are flat and well-wooded, and it contains sixteen islands, of which Ukishima on the S. E. side is the largest. Pearls are fished for in the vicinity.

The poor vill. of *Ōfunatsu* stands near the S. extremity of the Kita-ura lagoon, 18 *chō* by jinrikisha from the ancient temple of **Kashima**, a noted pilgrim resort. A broad avenue leads to the temple, which is surrounded by a grove of fine cryptomerias. The yearly festival takes place on the 9th March.

The name *Ka-shima* means "Deer Island," but the district is an island no longer, and the deer are extinct. The principal deity here worshipped is Take-mika-zuchi. This god was one of those sent down from heaven to Japan, to prepare the advent of the line of earthly sovereigns known afterwards as Mikados. The temple is usually said to have been founded in the "Age of the Gods," and certainly dates from the prehistoric epoch.

A small enclosure behind contains the *Kaname-ishi*, or "pivot stone," supposed to be a pillar whose foundation is at the centre of the earth. This, though celebrated, is insignificant as a sight, as one sees nothing but a few inches of stone.

One account is that under this spot lies confined the gigantic fish called *namazu*, whose contortions are the cause of earthquakes, and that the stone acts as some restraint on the creature's movements. Mitsukuni, the second Daimyō of Mito, is said to have dug round it for six days without finding the lower end.

About 1 m. from the temple is a stretch of moorland called *Takama-no-hara*, literally, "the Plain of High Heaven," where the gods are supposed to have assembled in days of yore, and where stone arrow-heads may still occasionally be found.

A canal connects the two big lagoons. The trip from Ōfunatsu to *Tsuchiura* occupies about 6 hrs. The mountain constantly seen ahead is Tsukuba.

2.—Through the Peninsula to Katsu-ura, and round the S. & W. Coasts to Kominato, Nokogiri-yama, and Kanō-zan.

This makes a good winter trip either on foot or by jinrikisha, as the climate is mild and the accommodation comfortable. There being steam communication daily with Tōkyō from Katsu-ura, Ama-

tsu, Hōjō, and the various villages on the W. coast of the peninsula, travellers wishing to curtail their journey can do so at almost any time.

The first stage is by train to Chiba (see p. 221), whence by another line (that running to Ichinomiya on the E. coast) as far as Mobara. The itinerary onwards is as follows :—

MOBARA to :—	*Ri*	*Chō*	*M.*
Chōnan	2	—	5
Ōdaki	2	20	6¼
Katsu-ura	5	16	13¾
Kominato	3	21	8⅝
Amatsu	1	3	2½
Kamogawa	1	27	4¼
Emi	2	12	5¾
Wada	1	7	3
Matsuda	1	18	3¾
Shirako	1	5	2¾
Asahina		33	2¼
Shirahama	2	27	5¾
Mera	1	34	4⅝
TATEYAMA	2	20	6¼
Hōjō		13	¾
Kachiyama	4	14	10¾
Hota	1	—	2½
Kanaya	1	8	3
Take-ga-oka	1	21	4½
Tenjinyama (Minato)		34	2¼
Kanō-zan	3	—	7½
KISARAZU	4	23	11¼
Total	48	6	117½

From Mobara southwards to the coast the road leads through numerous small valleys, cultivated and well-wooded.

Chōnan (*Inn*, Kōji-ya). The noted *Temple of Kasamori*, dedicated to the Eleven-faced Kwannon, 1 *ri* E. of this town by jinrikisha, is a curiosity worth turning aside to see. It stands among patriarchal pines and cryptomerias, and is built on a platform resting on the point of an irregular conical rock some 50 ft. in height, the edges being supported by stout wooden scaffolding. Three flights of stairs lead to the top. Of the numerous votive offerings brought by rustic worshippers, the most touching are suits of very tiny children's dresses set up in glass cases. There is a fair *inn* at the bottom of the hill on which the temple stands. The annual festival is celebrated on the 17th August.

The holy image here worshipped, say the temple records, was carved out of camphor-wood by Dengyō Daishi; and though the minor buildings have been burnt down at various times, the main shrine, which dates from the year 1028, subsists unhurt to this day,—an evident proof of the goddess's special grace.

Retracing our steps to Chōnan (nothing is gained by attempting a short cut), we next reach

Ōdaki (*Inn*, Ōdaki-ya), a fair-sized country town. On approaching the coast, the road becomes delightfully smooth and firm. It has been cut out of the low rounded hills formed of sea sand which characterise this region, while the intervening valleys have been filled in and built up to the necessary level. The sea comes in sight just before reaching

Katsu-ura (*Inn*, Kōzen), a clean and thriving little seaport town. The temple-crowned hill above it commands an extensive view. The fishermen all along the coast of these provinces of Kazusa and Bōshū occasionally wear gorgeous gowns adorned with stamped coloured designs of the rising sun, birds, fishes, singing-girls, etc. These are rewards bestowed by their employers on the occasion of large catches, and are brought out on high days and holidays. Turning westwards, it is a very pretty walk hence along the coast, with *Cape Nojima* standing out clearly in the distance. Considerable tunnelling through the soft limestone rock, and cuttings in the cliffs, save many ups and downs on the way. The long vill. of

Kominato (*Inn*, Seikai-rō) is built round the shores of a small bay. The western part is Kominato proper, the eastern is called *Uchi-*

ura, at the entrance to which stands a temple famous throughout Japan as the birthplace of the great Buddhist saint, Nichiren.

According to some, the original site of the temple founded by Nichiren himself on the very spot which gave him birth, is now under a stretch of sea called *Tai-no-ura*, said to be the resort of numbers of *tai* fish, which are held sacred by the fishermen. Another tradition is that from the day of the saint's birth until he was seven days old, two of these fish five feet long used daily to appear in the pond in his father's garden, whence the spot, since covered by the waves, took its name of "*Tai* Bay." In any case, there is only just sufficient space between the sea and the steep hills behind for the row of houses forming the double village of Kominato and Uchi-ura.

The temple raised to the memory of Nichiren is called *Tanjōji*, or the Temple of the Birth. The main temple is an unpainted wooden building, 72 ft. square inside, built in 1846. The porch has some excellent carvings of tortoises and lions' heads. The birds in the brackets of the transverse beams and the new dragons above are also good. The interior is very simple, its only decoration being four large panels carved with dragons, and a coffered ceiling with the Mikado's crest painted in each compartment. On the altar stands a handsome black and gold shrine containing a life-like image of the saint, who is represented as reading from a richly gilt scroll containing a portion of the *Hoke-kyō*. The doors of the shrine are kept closed except during service, when they are thrown open in order that worshippers may gaze upon Nichiren's countenance.

To the r., just inside the outer gate, is a small square building over the well which nominally supplied the water (*tanjō-sui*) used to wash the infant saint,—nominally only, because the original spot was overwhelmed by a tidal wave in A. D. 1498.—The annual festival takes place on the 12th and 13th days of the 10th moon, old style.

Amatsu (*Inn*, Abura-ya at the W. end) is another very long village, and a better place to stay at than Kominato.

A little more than 1 *ri* due N. of Amatsu, and approachable by jinrikisha, stands the mountain vill. of *Kiyosumi* (*Inn*, Yamaguchi-ya), 1,000 ft. above the sea, celebrated for its temple to Kokuzō Bosatsu. The way leads up through pine-woods, which cover the hills as far as the eye can reach. The handsome main shrine contains some good carvings of Buddhist deities. Its site too is remarkably beautiful, giant cryptomerias sheltering the grounds. The small eminences close by the temple command a glorious prospect, both landward and seaward. The invigorating air and the absence of mosquitoes attract many Japanese visitors during the summer months.

[From Kiyosumi a direct road through pine-woods cuts due W. across the peninsula to *Hota*, about 10 *ri*.]

Kamogawa (*Inn*, Yoshida-ya) is a fair-sized town. The chief object of interest on this part of the coast is *Niemon-jima*, a tiny islet off Cape Nabuto. The road passes within a few *chō* of the ferry.

During a reverse of fortune, Yoritomo was assisted by one Niemon, and sheltered in a cave on this islet. When he rose to supreme power, he granted the sole possession of the islet (no wide domain certainly) to his benefactor, whence its present name.

From here on to **Emi** (*Inn*, Koike-ya) and beyond, daffodils and other flowers abound near the sea-shore, and fill the air with their fragrance at Christmas time.

Matsuda (*Inn*, Kawanishi).

[Here there is a short cut across the tiny province of Bōshū at its narrowest part to *Hōjō*, 3 *ri* 25 *chō*.]

The mineral springs of *Chigura*

Onsen, in the township of Asahina, offer good accommodation; but the bathing arrangements do not suit European ideas.

[At *Shirahama* again a road cuts across to Hōjō, about 3 *ri*.]

On the low headland of *Nojima*, stands a fine lighthouse, whose light is visible for 20 miles. During this part of the way Vries Island remains constantly in view, with its pillar of smoke by day and fire by night. The climate here is so mild that the village children may be seen playing about almost naked even in winter.

Travellers not pressed for time might find it pleasant to stay over a night at the **Yōji-kwan*, an isolated inn perched on the hill-side close to a pretty beach just under the Mera lighthouse, and 10 *chō* from the vill. of *Mera*. Fishing-boats put out in large numbers during the season to catch bonitos around Vries Island and others of the chain extending southward towards Hachijō. *Sunosaki*, lit. "sand cape," deserves its name, and the way round it is not recommended. Our inland route leads over a gentle hill by a finely graded road to

Tateyama and **Hōjō** (*Inns*, *Kimura-ya, *Yoshino-kwan). These two towns are practically continuous, being only separated by a small stream. Hōjō commands an incomparable view of Fuji across the sea. Nowhere else does the mountain seem to rise to so great a height, completely dominating the Ōyama and Amagi ranges which extend r. and l., while on either hand the shores of the bay stretch round to form a fitting frame for this lovely picture. The little bay of Tateyama is known in Japanese as *Kagami no ura*, or "Mirror Reach," and is a favourite spot for sea-bathing, owing to its pleasant beach and generally smooth water.

A steamer leaves Hōjō daily for Tōkyō at about 10 A.M., calling at several places along the coast of Bōshū and Kazusa, and reaches Tōkyō in 7 hrs. under favourable circumstances. Another leaves about noon, calling at Uraga.

A good jinrikisha road leads along the coast through the towns of *Kachiyama* (*Inn*, Naka-jin), *Hota*, and *Motona*, the two latter being continuous. The climb up **Nokogiri-yama** is made from Motona, the descent to *Kanaya* (poor accommodation), to which place the jinrikishas should be sent on. The detour is a slight one, occupying only about 1½ hr.

This mountain takes its name, which means "Saw Mountain," from the serrated ridge of peaks that follow each other in regular gradation from the highest on the E. down to the sea-shore. Round the promontory thus formed, passes the highway to Kanaya. Scattered over the south side of the mountain are the remains of a set of stone images of the *Five Hundred Rakan*, many of them now headless or otherwise mutilated. Besides these, there is a shrine hewn out of the living rock, in the centre of which is a stone effigy of the person to whose initiative the carving of the other five hundred images was due. The view from the point called *Miharashi*, 850 ft. above the sea, is lovely. Westward rises the perfect form of Fuji above the low coast of Sagami, while to the S. a succession of bays and promontories marks the W. coast of Bōshū. First comes the vill. of Yoshihama, bent at an obtuse angle along the sea-shore, and beyond it the cape under which nestles the little town of Kachiyama. To the E. are the higher peaks of Nokogiri-yama, and in front a mass of lesser hills intervening between the ridge and the valley of the Minato-gawa. The lighthouse on Kwannon-saki is a prominent landmark bearing N.W. by N.—Extensive quarries on

the N. side are passed on the way down.

Tunnelling characterises this section of the road onwards for several miles. At *Hagyū* the local wonder is a small cavern containing a well, called *Kogane-ido*, or the Golden Well, on account of a yellow scum that rises on its surface. This effect is due to the fluorescent property of the water; but the simple country-folk hang the usual emblems of worship about the cavern.

Tenjin-yama or **Minato** (*Inn*, *Suiryō-kwan). This prettily situated place contains a few *sake* breweries and soy manufactories, the produce of which is shipped in junks to Tōkyō; but the population consists chiefly of fishermen. A smooth sandy beach with a W. aspect stretches 1½ m. along the shore to the N., affording excellent bathing. About 1 m. off rises *Myōken-yama*, which commands a fine view.

The way now ascends the valley of the Minato-gawa to *Sakurai* (not to be confounded with the other vill. of the same name near Kisarazu mentioned below), and thence up the slopes of Kanō-zan, which have been afforested with pine trees in recent years.

Kanō-zan (*Inn*, Marushichi), a village of about 100 houses, stands on the top of the mountain of the same name, which, rising to a height of 1,260 ft. on the borders of Kazusa and Bōshū, forms a conspicuous object in the view across Tōkyō Bay. The inn faces W., and commands a superb prospect:—below, the blue waters of Tōkyō Bay, beyond which rises Fuji; to the l. the Hakone range; to the r. the Ōyama and Tanzawa ranges; and further N. the Nikkō mountains, Akagi-san, and Tsukuba. Even more comprehensive is the view from the hill just below the inn, used as one of the principal trigonometrical survey stations of Japan. Among the prettiest walks at Kanō-zan is one to a waterfall, 1 m. from the vill. The volume of water, 35 ft. in height, is small; but the basin into which it falls is curious, having rocks on either side coming together like the bows of an ironclad.

A 10 min. walk, affording a view unique in its way, is as follows:— Passing through the lower street of Kanō-zan towards the N., we reach l. a flight of 218 stone steps, at the top of which stands a small Shintō shrine. This is the highest point of the mountain; but being overgrown with tall trees, the summit offers no view. Opposite the steps on the r., a short path leads to the brow of the hill, whence there is a fine prospect towards the E. and N. The side of the mountain here slopes away very abruptly; and below, as far as the eye can reach, lie low but sharp ridges covered with brushwood, intersecting and meeting so as to form a multitude of tiny valleys, in most of which rice is cultivated. The view from this point has therefore received the name of *Ku-jū-ku Tani*, or the Ninety-nine Valleys.

The descent to the foot of Kanō-zan is about ½ hr. walk, whence through pretty rural scenery to *Sakurai* (*Inn*, Kadomatsu-ya), a small vill. 23 *chō* from the flourishing port of

Kisarazu (*Inns*, Fushimi, Torikai). From here there is daily steam communication with Tōkyō (see p. 112).

ROUTE 22.

The East Coast Railway.

FROM TŌKYŌ TO MITO, AND ALONG THE COAST TO TAIRA AND SENDAI.

Distance from Tōkyō	Names of Stations	Remarks
	TŌKYŌ (Ueno)	
2½ m.	Tabata Jct.	
4	Minami Senju	
5¾	Kita Senju	
8¾	Kameari	
9¾	Kanamachi	
12½	Matsudo	
14½	Mabashi	
19½	Kashiwa	
22	Abiko	
25¾	Toride	
29½	Fujishiro	
34	Ushiku	
38	Arakawa-Oki	
42¼	TSUCHIURA....	Alight for Tsukuba, see p. 150.
46	Kandatsu	
50	Takahama	
52½	Ishioka	
56½	Hatori	
59¾	Iwama	
64	Tomobe Jct.....	For branch to Oyama on Northern Ry.
67	Uchihara	
70½	Akatsuka	
74¼	MITO	
80½	Sawa	
88	Ōmika	
90¾	Shimo-Mago	
93¾	Sukegawa	
99¾	Kawashiri	
103½	Takahagi	
109½	Isohara	
113½	Sekimoto	
116½	Nakoso	
119¼	Ueda	
123¾	Izumi	
127¾	Yumoto	Road to Shirakawa on Northern Ry.
129¾	Tsuzura	
132¾	TAIRA	
136	Kusano	
138¾	Yotsukura	
141¾	Hisa-no-hama	
146¼	Hirono	
150¼	Kido	
156¼	Tomioka	
166½	Nagatsuka	
169½	Namie	
175	Kotaka	
178	Iwaki-Ōta	
180¾	Harano-machi	
185½	Kashima	
193¼	Nakamura	
198¾	Shinchi	
202¼	Sakamoto	
207½	Yoshida	
210¾	Watari	
215¾	IWANUMA Jct.	

This line, traversing the provinces of Shimōsa, Hitachi, and Iwaki, joins the Northern Railway system just south of Sendai, and thus affords an alternative route for the traveller proceeding northwards.

Running through the rice plains that surround Tōkyō and Mito, it then passes along the narrow strip of cultivated ground bordering the Pacific coast, which it closely skirts most of the way to Taira. Interesting glimpses are obtained of some of the lagoons connected with the Tonegawa; and although the coast line is sandy and monotonously straight, the breakers and occasional rocky inlets, with fishing villages here and there, lend something of variety and colour. In the section north of Taira the Iwaki hills stretch in one low, unbroken line on the l. almost all the way to Iwanuma. The railway runs midway between the hills and the coast, and beyond Tomioka station the sea rarely comes in sight.

Diverging from the Northern Railway at *Tabata*, the line strikes due E., passing through Senju, an extensive suburb of Tōkyō. After crossing the Nakagawa and Yedogawa, it turns northwards, and reaches the main stream of the Tonegawa, which is spanned by a long iron bridge at

Toride, a cleanly town on its l. bank. The *Ushiku-numa*, seen to the l. beyond Fujishiro, is a long, narrow, and shallow lagoon. *Tsukuba-san*, with its twin peaks, also comes in sight l. before

Tsuchiura (*Inn*, Matsuya). This former castle-town stands at the W. end of *Kasumi-ga-ura*, the largest of the lagoons. Small steamers start every morning, and call in at the villages scattered along the shore. *Ishioka* was likewise a castle town in feudal days.

As the train approaches Mito, a number of cavities are seen on the l. in the high bluff on which a portion of the town is built. These galleries were hollowed out for the sake of the blocks used in the manufacture of soft-stone furnaces.

Mito (*Inns*, Suzuki-ya, with branch at station; Izumi-ya), the principal town of the province of Hitachi and capital of the prefecture of Ibaraki, lies some 3 *ri* inland from the shore of the Pacific Ocean, on rising ground in the midst of a wide plain. The town is in three divisions, the Lower Town, the Upper Town, and the Castle Enclosure which lies between the other two. The castle, where formerly dwelt the lords of Mito, is picturesquely situated on the crest of the high ground that rises from the plain. The defences consisted of deep trenches on the upper town side, and lofty banks—the edge of the hill in fact—on the other, with a small moat below. Three large gates and one tower still remain. It is worth walking round the castle and under the beautiful trees within the grounds. The *Public Garden* on the E. of the upper town, overlooking the large mere of Semba, is also prettily situated.

It was laid out some fifty years ago by Rekkō, lord of Mito, as a retreat for himself after handing over the cares of government to his successor. See p. 79 for the part played by this noble house in the modern history of Japan.

A good view is obtained from the summer-house in the garden, where men of letters formerly assembled to write verses and practise calligraphy. The staple manufactures of Mito are cloth and paper. Tobacco is also made into cigarettes in large quantities, and a considerable export trade is carried on in both salt and fresh-water fish.

The visitor with time to spare may run out by jinrikisha to the pleasant sea-side hamlet of *Ōarai* (*Inn*, Kimpa-rō), 3 *ri*, a favourite resort of the Mito folk.

A short line of railway connects Mito with *Ōta*, an important town some 14 m. to the N.

Very little of the town of Mito is visible from the train, which merely skirts the S. and E. suburbs. Leaving it, we cross the Nakagawa, noted for its salmon, and in ¾ hr. approach the Pacific coast at *Ōmika*. The ancient highway will often be distinguished on the r. by its avenue of pine-trees. There are two pretty pieces of sea-beach on this section visible from the carriage windows,—one at *Isohara*, where the small promontory of *Tempi-san*, with its fine trees and rocks, recalls Enoshima in miniature, and another near **Nakoso**, close to the boundary which separates the provinces of Hitachi and Iwaki. At Nakoso also stood in ancient times one of the barriers erected by government in days when the object was, not to encourage travel, but to impede it. This spot was immortalised in verse by Minamoto-no-Yoshiie (see p. 72, under Hachiman Tarō), while on his way back from conquests in the north.

Every lover of Japanese poetry knows the lines by heart. They run thus:—

Fuku kaze wo
Nakoso no seki to
Omoishi ni
Michi mo se ni chiru
Yama-zakura kana!—

which may be Englished as follows:—

"Methought this barrier, with its gusty breezes, was a mere name; but lo! the wild cherry-blossoms flutter down so as to block the path."

The railway leaves the sea near *Ueda*, to strike in amongst a

conglomeration of conical hills which have necessitated a good deal of tunnelling. One *ri* from *Izumi* station lies the little port of *Onahama*, which is almost the sole place of refuge on this inhospitable coast. Two miles to the N.W. of **Yumoto** (*Inn*, Shintaki, with hot mineral baths), are the coal-mines of *Onoda*, near Yunotake (2,060 ft.), a peak conspicuous for this part of the country.

Taira (*Inn*, Sumiyoshi, with branch at station), situated in a kind of basin enclosed on every side by low hills, is the only town of any importance on this line north of Mito.

[Though the **Province of Iwaki** is not generally considered attractive, the following itinerary from Taira to Kōriyama on the Northern Railway is given for the benefit of such as may desire to traverse it. The road mostly leads N.W. up the course of the Natsui-gawa (charming in autumn with the maples lining its banks), and is practicable for jinrikishas. The best stopping-places are *Ono-Niimachi* and *Miharu*, the latter town being connected with Kōriyama by tramway.

Itinerary.

TAIRA to:—	*Ri*	*Chō*	*M.*
Uwadaira	2	14	5¾
Kawamae	4	3	10
Ono-Niimachi.	4	8	10¼
Kadosawa	3	15	8½
Miharu	3	10	8
KŌRIYAMA...	3	11	8
Total.....	20	25	50½]

Between *Yotsukura* and *Hirono* lies the most picturesque portion of the N.E. Coast Railway. Spurs of the hills run down to the shore; and as the train emerges from the tunnels that have been cut through them, delightful sea views appear at every opening. In the vicinity of Hirono some coal-mining is carried on. Tunnelling continues at intervals on to *Namie*, whence for many miles the natural features of the country resemble those around Kamakura and Yokosuka,—low hills projecting in all directions like tiny peninsulas, and the intervening valleys being cultivated with rice. These give place after *Harano-machi* (*Inn*, Maru-ya), which is a fair-sized town, to an alternation of pine-woods and paddy-fields.

Nakamura (*Inn*, Ise-ya). The hamlets of *Matsukawa-ura* (*Inn*, Ise-ya) and *Haragama* (*Inn*, Tōyōkwan) lie 1 *ri* 8 *chō* and 1 *ri* 20 *chō* respectively in the same direction from this station, with excellent sea-bathing and pretty coast scenery. Matsukawa-ura stands on a large lagoon, separated from the sea by a long strip of sandy beach. Tiny islets covered with pine-trees dot the lagoon, whose shores are also lined with fine old specimens of the same tree. Haragama is on the sea-coast.

On leaving *Shinchi*, where we obtain our last peep of the sea, the double row of pine-trees planted to screen the fields from the northern blasts form an unusual feature in the landscape. Soon the Iwaki hills draw in a little; and on passing *Yoshida*, a rice plain stretches away to the north. The wide sandy bed of the Shiroishi-gawa is crossed just before entering the junction of

Iwanuma (see Route 65).

FOR MURRAY'S HANDBOOK.

CENTRAL JAPAN
Scale 1:1600000.
SEA OF JAPAN
PACIFIC OCEAN
SADO
NOTO
ECHIGO
ETCHU
KAGA
HIDA
SHINSHU
ECHIZEN
MINO
OWARI
MIKAWA
TOTOMI
SURUGA
IGA
YAMATO
KII
SETSU
TAMBA
WAKASA
Toyama Bay
Owari Bay
Suruga Bay
TOYAMA
KANAZAWA
FUKUI
TAKAYAMA
NAGANO
GIFU
NAGOYA
KYOTO
KOBE
NARA
OSAKA
WAKAYAMA
SHIZUOKA
KOFU
Hida san
Ontake
Norikura-take
Yatsugatake
Fuji-san
Akaishi-zan
Ena-san
Akadaki-yama
Hakusan
Tate yama
Asamayama
Kusatsu
Shirane san
Myoko-zan
Haruna
Tsuna
Tsukuba
Nantai
Nikko
Iwaki
Kashiwazaki
Naoetsu
Takata
Itoigawa
Tsuruga
Maizuru
Fukuchiyama
Obama
Hamamatsu
Tsu
Yokkaichi
Kameyama
Ise
Matsusaka
Toba
Shingu
Kushimoto
Wakayama
Sakai
Osaka
Kobe
Himeji
Tsuyama
Okayama
Tottori
Matsue
Hagi
Shimonoseki
Yamaguchi
Hofu
Iwakuni
Hiroshima
Onomichi
Fukuyama
Tsuyama
Kochi
Tokushima
Takamatsu
Matsuyama
Uwajima
Saga
Nagasaki
Kumamoto
Oita
Miyazaki
Kagoshima
Aso-san
Kirishima
Sakurajima
Yakushima
Tanegashima
Amami-Oshima
Naha
Okinawa
Ryukyu Islands
Bonin Islands
Volcano Islands
Izu Islands
Izu Peninsula
Kii Peninsula
Noto Peninsula
Boso Peninsula
Miura Peninsula
Sagami Bay
Tokyo Bay
Izumi-Nada
Ise Bay
Mikawa Bay
Biwa Ko
Nojima-zaki
Omaezaki
Inubo-zaki
Shiono-misaki
Muroto-misaki
Ashizuri-misaki
Sada-misaki
Ainoshima
Tsushima
Iki
Goto Islands
Amakusa Islands
Tanega-shima
Yaku-shima
Kuchinoerabu-jima
Tokara Islands
Oki Islands
Sado
Awaji
Shikoku
Kyushu
Honshu
Hokkaido
Ryukyu
Nagoya
Kyoto
Osaka
Kobe
Yokohama
Tokyo
Shizuoka
Kofu
Nagano
Toyama
Kanazawa
Fukui
Takayama
Gifu
Tsu
Wakayama
Nara
Otsu
Hamamatsu
Matsumoto
Kofu
Maebashi
Mito
Utsunomiya
Fukushima
Sendai
Aomori
Hakodate
Sapporo
Asahikawa
Kushiro
Nemuro
Abashiri
Wakkanai
Rishiri
Rebun
Okushiri
Aomori
Akita
Yamagata
Niigata
Kanazawa
Toyama
Fukui
Tottori
Matsue
Hiroshima
Yamaguchi
Fukuoka
Saga
Nagasaki
Kumamoto
Oita
Miyazaki
Kagoshima
Naha
Okinawa
Ryukyu Islands
Bonin Islands
Volcano Islands
Izu Islands
Izu Peninsula
Kii Peninsula
Noto Peninsula
Boso Peninsula
Miura Peninsula
Sagami Bay
Tokyo Bay
Izumi-Nada
Ise Bay
Mikawa Bay
Biwa Ko
Nojima-zaki
Omaezaki
Inubo-zaki
Shiono-misaki
Muroto-misaki
Ashizuri-misaki
Sada-misaki
Ainoshima
Tsushima
Iki
Goto Islands
Amakusa Islands
Tanega-shima
Yaku-shima
Kuchinoerabu-jima
Tokara Islands
Oki Islands
Sado
Awaji
Shikoku
Kyushu
Honshu
Hokkaido
Ryukyu

SECTION II.

ROUTES CONNECTING TŌKYŌ WITH KYŌTO.

Routes 23—25.

ROUTE 23.

The Tōkaidō by Rail from Tōkyō to Kyōto and Kōbe.

FROM OKITSU TO SHIZUOKA VIÂ THE TEMPLES OF KUNŌ-ZAN. FROM KAKEGAWA TO AKIHA. WATERFALL OF YŌRŌ.

Distance from Tōkyō	Names of Stations	Remarks
	TŌKYŌ (Shimbashi)	
Miles.		
3½	Shinagawa	
6	Ōmori	
10½	Kawasaki	See Route 3.
12½	Tsurumi	
16½	Kanagawa	
18	YOKOHAMA	
20½	Hodogaya	
26	Totsuka	
29½	ŌFUNA Jct.	Change for Kamakura & Yokosuka.
32½	Fujisawa	
36½	Chigasaki	
40½	Hiratsuka	Alight for ascent of Ōyama (p. 109).
43	Ōiso	
49	KŌZU	Alight for Miyanoshita, Hakone, and Atami.
55	Matsuda	
59	Yamakita	
64	Oyama	
71	Gotemba	Alight for ascent of Fuji.
80	Sano	
83½	Mishima	
86½	Numazu	
90½	Hara	Travellers from the west alight for Fuji. At Iwabuchi alight for Kami-Ide waterfalls (p. 176) and Minobu (Rte. 27).
96	Suzukawa	
101	Iwabuchi	
104	Kambara	
110	Okitsu	Excursion to Kunō-zan.
114	Ejiri	
120	SHIZUOKA	
128	Yaizu	
132	Fujieda	
137	Shimada	
140	Kanaya	
146	Hori-no-uchi	
150	Kakegawa	Alight for Akiha.
156	Fukuroi	
161	Nakaizumi	
165	Tenryū-gawa	Travellers down rapids of Tenryū & bound E., enter train here, but express does not stop.
168	HAMAMATSU	Tenryū travellers for the W. enter train here.
174	Maizaka	
180	Washizu	
186	Futagawa	
190	Toyohashi	Branch to Toyokawa.
196	Goyu	
201	Kamagōri	
210	Okazaki	
225½	Anjō	
220	Kariya	
223	Ōbu	Change for Handa, and Taketoyo.
228	Ōtaka	
231	Atsuta	
235	NAGOYA Jct.	Change for Ise and Kwansai Ry.
240	Kiyosu	
246	Ichinomiya	
249	Kisogawa	
254	GIFU	
263	Ōgaki	
268	Tarui	Alight for Yōrō.
271	Seki-ga-hara	
278	Nagaoka	
284	MAIBARA Jct.	Change for Nagahama & Tsuruga.
288	Hikone	
292	Kawase	
297	Notogawa	
302	Hachiman	
308	Yasu	
313	KUSATSU Jct.	Change for Kwansai line.
319	Baba (ŌTSU)	
321	Ōtani	
324½	Yamashina	
327½	Inari	
329	KYŌTŌ	
333	Mukōmachi	
337½	Yamazaki	
342½	Takatsuki	
346½	Ibaraki	
351	Suita	
359	ŌSAKA	
361	Kanzaki Jct.	
365	Nishinomiya	
370	Sumiyoshi	
375	San-no-miya	See caution at end of Route.
376	KŌBE	

The word *Tōkaidō* signifies "Eastern Sea Road." The name was given to this road at an early date on account of its running along the sea-shore in an easterly direction from Kyōto, which, being the old historic capital, was naturally regarded as the starting-point. From the 17th century onwards, the Tōkaidō was traversed twice yearly by Daimyōs coming with gorgeous retinues to pay their respects to the Shōgun at Yedo; and all the chief towns, here as on the other great highways of the empire, were provided with *honjin*—that is, specially fine hostelries—for their lordships to sleep at. The greater portion of the beautiful avenue of pine-trees with which the road was lined still exists, and can be seen occasionally from the windows of the railway carriage. The road itself is now comparatively deserted. "But what a scene it used to present! How crowded with pedestrians; with norimono (the palanquins of the upper crust), and attendants; with cangoes (the modest bamboo conveyance of the humble classes); with pack-horses, conveying merchandise of all kinds to and from the capital or to the busy towns and villages along the route; with the trains of Daimyōs or of lesser gentry entitled to travel with a retinue; and with the commonalty, men, women and children, on foot, all with their dresses turned up for facility of movement, and for the most part taking the journey pretty easily; frequently stopping at the numberless tea-houses or resting sheds by the way, and refreshing themselves with the simple little cup of weak green tea, and a cheery chat with whomsoever might stop like themselves to rest. It used to seem that distance was no consideration with them. They could go on all day, and day after day, if only they were allowed (which they generally were) to take their own time and pace. The value of time never entered into their thoughts. . . .

. . . . . .

The numerous trains of armed men passing in both directions were the most striking feature of the scene. Never could one go out of one's house in any direction, but these two-sworded men were met with; but on the Tōkaidō, and in the streets of Yedo, they appeared to be more numerous than the common people: and it must be understood that at this time of which I am speaking, the crowds on portions of the road and in all the principal thoroughfares of the capital, were as great as in the most crowded thoroughfares of London. It took one forcibly back to the feudal times in Europe, when no noble or landed proprietor thought of going abroad unattended by his armed dependants. Added to this, there was a certain air of antiquity that imparted its charm to the scene. The old Dutch writers described the road long ago, and it was even in their day, precisely as it was in ours. A good, well macadamised causeway, (except that the hard *stratum* was of pebbles, not of broken stones), passing through numerous populous villages, only divided from each other by short intervals, where fine old trees on both sides of the road were the sole division between the road and the paddy fields. The etiquette of the road was well and rigidly defined. When the trains of two princes met, it was incumbent on the lesser of them—(measured by his income as recognised by the Government, and published in the official list), to dismount from his norimon, if he happened to be riding in one, and draw with his followers to the side of the road whilst the other passed. Whenever it was possible, therefore, such meetings were avoided." *

The railway was begun in 1872 and finished as a single line in 1889. The process of doubling it is still incomplete. The journey from Tōkyō to Kyōtō, which formerly was an affair of 12 or 13 days on foot, is now reduced to 14½ hrs.

Travellers with time on hand are advised to break the journey at Kōzu, in order to visit *Miyanoshita* and *Hakone* (Rte. 6); at *Ōkitsu*, in order to visit *Kunō-zan* on the way between that station and Shizuoka; at *Shizuoka* itself, and at *Nagoya*. Of these places, three, viz. Miyanoshita, Shizuoka, and Nagoya, have hotels in foreign style. Those who are hurried may console themselves for missing these interesting places by the knowledge that the scenery through which they are to pass offers many charms, including superb views of Fuji from both the land and the sea side. The least interesting portion of the line is that between Shizuoka and Nagoya, a 6 hours' run which may with comparatively little disadvantage be performed after dark, as most of it passes through flat country devoted to the cultivation of rice.

The first hour of the journey,—that between Tōkyō and Yokohama,—having been already described in Route 3, calls for no further remark. Some trains run into Yokohama station to pick up passengers for the west, and run out again

* This description is quoted from Black's *Young Japan*, Vol. I., p. 163, *et seq.*

for a few min. over the same ground, but soon diverging to the l. Other trains, by an arrangement most inconvenient to travellers starting from Yokohama, leave Yokohama aside and run straight from Kanagawa to the small station of *Hodogaya*, where the Yokohama passengers are picked up. At

Ōfuna Junction, a short branch line takes travellers to the famous Daibutsu at Kamakura (see pp. 101–3).

Fujisawa (*Inns*, Inage-ya and Wakamatsu-ya at station). The Buddhist temple of *Yugyō-dera*, 8 *chō* from the station, is known far and wide for the wonderful powers of healing, etc., ascribed to its successive abbots. The established custom is for the abbot to spend all his time in pious journeyings, and return to Fujisawa only at the approach of death. The present temple is spacious and possesses a handsome altar, but can nowise be compared with the earlier set of buildings destroyed by fire in 1880. Fujisawa is the nearest station for the sacred island of Enoshima (see p. 105). After passing Fujisawa, the Hakone range, behind which towers the *cone of Fuji*, begins to come in sight r. Soon afterwards, the line crosses the broad, stony bed of the river Banyū, which rises in Lake Yamanaka on the N.E. flank of Fuji.

Ōiso (Inn, *Tōryō-kwan) is a bathing resort which has become fashionable of late years; the hillside is dotted with the villas of the Japanese nobility. The coast from here onwards is well-protected from winter winds, an advantage to which the groves of orange-trees covering the surrounding slopes bear witness. At

Kōzu (*Inn*, Kōzu-kwan), the line turns inland up the valley of the Sakawa-gawa, in order to avoid the Hakone mountains which effectually bar the way to all but pedestrians. The scenery now becomes mountainous, with to the l. the chief peaks of the Hakone range,—Futago-yama (the "Twin Mountain," so-called from its double round summit), Myōjin-ga-take, Kamiyama, and Kintoki-zan (tooth-shaped). An extra engine is put on at *Yamakita* to help the train up to Gotemba, the highest point on the line,—1,500 ft. above sea-level. Between Yamakita and *Oyama* (not to be mistaken for the mountain Ōyama, with a long Ō), the scenery becomes wilder and there is a rapid succession of tunnels and bridges, testifying to the engineering difficulties that had to be conquered. Reaching

Gotemba (*Inn*, Fuji-ya at station; the old vill. is 12 *chō* distant), the passenger finds himself in the broad and fertile plain surrounding Fuji's base,—a plain whose soil indeed has been formed by the outpourings of the great mountain during countless ages. Nothing here interrupts the view of the volcano from base to summit. The long-ridged wooded mountain immediately to the l. of Fuji is *Ashitaka* (see p. 176). The range to the spectator's l. from the carriage window is the Hakone range, the lowest point of which seen from here is the *Otome-tōge* leading over to Miyanoshita.

Gotemba (literally, "Palace Site") derives its name from having been the seat of the hunting-lodge of the great Shōgun Yoritomo, when he came from his capital at Kamakura to hunt in the neighbourhood of Fuji. The *Fuji no maki-gari*, as these royal hunting parties were called, are often represented in art, especially on screens: and various localities in the surrounding country-side have names connecting them with incidents real or imaginary of the chase.

At **Sano**, there is a semi-European *Hotel* close to the waterfalls (*Sano no taki*), 12 *chō* from the station by jinrikisha. The water forming these fine falls comes from Lake Hakone, viâ the tunnel mentioned on p. 160. *Kei-ga-shima*, 17 *chō* beyond the falls, is another pictur-

esque spot, remarkable for its curious rocks.

One still has Fuji and Ashitaka to the r., the other mountains from r. to l. being Amagi-san in Izu, Yahazu-yama (a small peak), Higane-san on the other side of which lies Atami, the Hakone range, and in front—isolated as if let drop independently into the plain—Kanoki-yama. The railway turns west, and rejoins the old Tōkaidō at

Numazu (*Inns*, Sugimoto, Kikyō-ya). There is much marshy ground in this neighbourhood, whence probably the name of the place (*numa* = "marsh"). Most persons, rather than stay at Numazu itself, prefer to go on 25 min. by jinrikisha to the vill. of *Ushibuse* (see p. 164). The Crown Prince frequently resides at a villa 1 *ri* out of Numazu to the S. E. It is about

Suzukawa (*Inns*, Suzuki-ya, at station; Bessō, near the sea, with fine view) that the nearest and most perfect view of Fuji is obtained. Nowhere else does the "Peerless Mountain" so absolutely dominate its surroundings. The beauty of the stretch of shore from here to the mouth of the Fujikawa, called *Taqo-no-ura*, has been sung by a hundred Japanese poets. The Fujikawa is noted for its rapids (see Rte. 27). From

Iwabuchi (*Inn*, Tani-ya at station) to Okitsu is very beautiful, the space between the sea and a range of hills to the r. becoming so narrow as barely to leave room for the railway to skirt the shore. In the neighbourhood of

Kambara, fields of sugar-cane will be observed.

The cultivation of the small but hardy Chinese variety of the sugar cane (*Saccharum sinense*) is carried on with fair success in the warmer provinces of Japan, such as Mikawa, Owari, Kishū, Southern Shikoku, and Satsuma. Being unable to withstand the frosts of winter, it is planted out in March or April, and harvested not later than November. The cane, which is used for planting, is buried in a dry place to preserve it from the cold. In spring it is cut into pieces, which are planted out in the usual way.

Okitsu (*Inns*, Minakuchi-ya; Tōkai Hotel) has a lovely view of the Bay of Suruga, the large mountainous peninsula of Izu, and to the r. the point of land called *Mio-no-Matsubara*, celebrated alike in poetry and art. It is covered with pine-trees, is low and sandy, hence more pleasant to look at than to walk on. Still further to the r. lie the Kunō-zan hills, with the white little seaport town of Shimizu nestling at their base.

At Mio-no-Matsubara is laid the scene of *Ha-goromo*, or "The Robe of Feathers," one of the prettiest and most fanciful of the Japanese Lyric Dramas (*Nō no Utai*). A fisherman, landing on this strand, finds a robe of feathers hanging to a pine-tree, and is about to carry it off as treasure-trove, when a beautiful fairy suddenly appears and implores him to restore it to her, for that it is hers, and without it she cannot fly home to the Moon, where she is one of the attendants on the thirty monarchs who rule that sphere. At first the fisherman refuses to grant her request. He only does so when, after many tears and agonies of despair, she promises to dance for him one of the dances known only to the immortals. Draped in her feathery robe, she dances beneath the pine-trees on the beach, while celestial music and an unearthly fragrance fill the air. At last her wings are caught by the breeze, and she soars heavenward past Mount Ashitaka, past Fuji, till she is lost to view. There is still a small shrine on Mio-no-Matsubara dedicated to this fairy, where a relic of her robe is shown.

The *Temple of Seikenji* or *Kiyomidera* at Okitsu, belonging to the Zen sect of Buddhists, merits a visit, partly for the sake of the view, partly for the temple itself and the temple grounds, which even the railway, though it cuts through them, has not entirely spoilt. The very plain altar in a small shrine near the *Hondō*—a large hall paved with tiles—contains funeral tablets of all the Shōguns of the Tokugawa dynasty. In a side temple are forty brilliantly coloured figures, three-fourths life-size, of *Rakan*—old, but restored in

1881. They were formerly kept in a tea-house in the town, which became a favourite resort, and brought in a considerable revenue to the priests. This, however, moved the townspeople to jealousy and dissatisfaction, for which reason the images were removed to their present site, where money can no longer be made out of them. Two stone praying-wheels stand in front of their present shrine. In the grounds are 300 (formerly 500) stone images of *Rakan*. The creeping plum-trees (*gwaryū-bai*) in front of the temple are said to have been planted by Ieyasu's own hand. Besides the temple proper, a suite of rooms is shown, affording an example of the best style of Japanese domestic architecture. Built in 1865 for the use of the Shōgun Iemochi, they have of late been sometimes occupied by the Crown Prince.

[A détour of 6 or 7 hrs. to **Kunō-zan** will afford the traveller a real *multum in parvo*,—splendid views, superb temples, nearer acquaintance with Japanese town and country life off the beaten track.—The plan is to leave Yokohama by the first train, alight at Okitsu, and thence go by jinrikisha with two men, rejoining the railway at Shizuoka, where sleep. *Seikenji*, described above, is first visited; thence through *Ejiri*, one of those smaller Tōkaidō towns which the railway has paralysed, and *Shimizu*, a neat bustling seaport town; and then strikes inland to *Tesshūji*, a ruined temple on a low hill called Fudaraku-san, 4 *chō* in height. Yamaoka Tetsutarō, writing-master to the present Emperor, collected funds for the restoration of this place. Unfortunately the money was squandered after his death, and the temple is nothing; but the view is magnificent, recalling a painting by Claude. At the beholder's feet stretches a green carpet of rice-fields, with the town of Shimizu and the curious square enclosures in the adjacent sea, used as fish-preserves to supply the needs of the inhabitants in stormy weather. The two promontories to the l. are the Sattatōge and the point near Kambara, beyond which come Fuji, Ashitaka, and the Hakone range. The peninsula of Izu extends the whole way round from l. to r., like a gigantic scythe, forming the Gulf of Suruga, while much closer and smaller, making a bay within a bay, stretches the pine-clad promontory of Mio-no-Matsubara, which is from here seen to divide at the tip into three points like claws. Near Tesshūji stands another temple called *Ryūgeji*, noted in the vicinity for its *sotetsu* (*Cycas revoluta*) and prickly pears,—the latter a great rarity in Japan; but the view, though fine, is not comparable to that from Tesshūji.

The way now leads back to the sea and along the sandy shore to the hamlet of *Nekoya* (*Inn*, Ishibashi), at the foot of Kunō-zan, one of a range of hills only some 500 ft. high, but fortress-like in steepness. Here was the first burial-place of the great Shōgun Ieyasu, and the shrines here erected in his honour were the originals of which those at Nikkō are but a more elaborate development. Travellers who are unable to go to Nikkō, can therefore obtain an idea of what the Nikkō temples are like by visiting Kunō-zan. According to some, Ieyasu's body still lies here, only a single hair or other minute portion having been transported to Nikkō. The ascent to the temples is by a steep zigzag path cut in the

living rock. A guide must be applied for and a small fee paid at the *shamusho*, or temple office, near the top on the l. The view over the sea from this temple office is glorious; but a still better one is obtained from a venerable gnarled pine-tree called the *mono-mi no matsu*. The headlands seen hence are Tōme-no-saki, Wada-no-misaki, and Omae-zaki. The well on the r. of the path at this level is said to be 108 ft. deep, and to have been dug by a sixteenth century warrior, Yamamoto Kansuke, the lame and one-eyed retainer of Takeda Shingen, lord of Kōshū. The temples, though "purified" to a certain extent by the pro-Shintō party thirty years ago, retain their Buddhist ornamentation. The wooden effigy of a sacred horse l. is by Hidari Jingorō. Up a flight of steps hence, we come r. to the drum-tower, and l. to the site of the five-storied pagoda, which was removed by the "purifiers" as savouring too much of Buddhism. Above these again, are r. the *kagura* stage, the treasure-house or "godown," and a building formerly dedicated to the Buddhist god Yakushi, and now to the Shintō god Ōyamagui-no-Mikoto; while l. is the building where the sacred offerings are prepared. The oratory proper is painted red on the outside, black and gold within. Round the interior hang pictures of the Thirty-six Poetical Geniuses, and there is an elaborate bordering of phœnixes and chrysanthemums. A final flight of steps behind the oratory leads up to the stone tomb, which is an octagonal monolith. The annual festival at Kunō-zan is held on the 17th April. Services are also celebrated on the 17th of the other months. The temple treasures are exposed to view in October, when the annual airing takes place. On leaving Kunō-zan, the road first follows the sea-shore, and then turns inland, reaching Shizuoka in about 1 hr.]

Between Okitsu and *Ejiri* there is a view of Mio-no-Matsubara. After leaving Ejiri, the line turns inland to avoid the Kunō-zan hills.

Shizuoka (*Hotels*, Daitō-kwan, Europ. style; Kiyō-kwan), formerly called *Sumpu*, is the capital of the prefecture of the same name and of the province of Suruga. It is a clean, airy, flourishing city, noted for its manufactures of cheap lacquer-ware, delicate basket-work in curious and beautiful shapes, and fine bamboo plaiting used to cover egg-shell porcelain cups, which are brought from the province of Mino. The tea produced at *Ashikubo*, a vill. 2 *ri* distant, ranks second only to that of Uji. In fact, the heights in all this district and on to Fujieda are covered with the low, thick tea-bush.

Historically, Shizuoka is remarkable chiefly as the place where Ieyasu chose to spend the evening of his life in learned leisure, leaving his son Hidetada to carry on the government at Yedo. Here for the first time many of the treasures of Japanese literature, which had hitherto existed only in manuscript, were put into print. Shizuoka was, until 1897, the place of retirement of the ex-Shōgun Keiki, who lived there in seclusion as a private gentleman. He now, in his old age, occupies a high position at Court in Tōkyō.

An afternoon is enough for the sights of Shizuoka, which consist of the ruins of the former castle, and of two fine temples,—Rinzaiji and Sengen. All that remains of the castle are the decaying walls and the moats. Within its enclosure stands the Prefecture, a hideous red brick building. The Court-house and Normal School are outside the moat, on the S. side.

The Buddhist *temple of Rinzaiji* lies 8 *chō* from the city, at the foot of a range of wooded hills. It belongs to the Zen sect, and is

noted for its connection with Ieyasu and for the number of objects of art which it contains. The little room of only 4½ mats (*yo-jō-han*), where Ieyasu learnt to write, is shown, as are several scrolls, screens, pieces of lacquer and porcelain, etc., presented by him to the temple in his old age. There is also a threadbare, but still beautiful, piece of embroidery presented by the Mikado Go-Nara (A. D. 1527-1557), and a number of *kakemono* by Kanō Masanobu, Chin Nampin, and other old masters. In the *Hondō* is a painted statue of Imagawa Yoshimoto, younger brother to Ujiteru, founder of the temple. Another painted statue represents the second abbot. The *Honzon* is Amida, a black image with a gold background. In a side shrine is preserved the wooden image of Marishi-ten, which Ieyasu—who, for all his political and military genius, was not free from the superstitions of his time—used constantly to carry about with him as a charm. The visitor will also be shown a gilt revolving bookcase shaped like a pagoda and containing a complete set of the edition of the Buddhist scriptures, which were printed for the first time with movable types in 1888. The 1st and 2nd October are the great festival days at Rinzaiji.

The *Temple of Sengen*, which stands at the N. limit of the town, was built under the superintendence of Ōkubo Hikozaemon, a personage famous in Japanese history as the minister and confidant of the Shōgun Iemitsu. Though chiefly dedicated to the worship of Kono-hana-saku-ya-hime, *alias* Sengen, the beautiful Shintō goddess of Mount Fuji, it is constructed and decorated in the most ornate Buddhistic style. Specially noteworthy are the wood-carvings. The grounds now serve as a public park. Entering by two handsomely carved wooden gates, the visitor finds himself in a large quadrangle, in the centre of which is a stage formerly reserved for the performance of the *kagura* dance by young girls. The interior of the oratory proper (*go haiden no ōbiroma*) is a hall 63 ft. by 33 ft., with large solid pillars of *keyaki* lacquered red, two of which form at the same time the corner pillars of the upper storey. The two central compartments of the ceiling are painted with dragons,—one called the *Shi-hō no Ryō*, or "Dragon of the Four Quarters," because, whatever point of the compass it be viewed from, it seems to glare down directly at the spectator; the other, *Hap-pō no Ryō*, or "Dragon of the Eight Quarters," because its glance is directed to every point of the circle. The former of these is by Yūsen Hōgan, the latter by Kanō Motonobu. Eight other compartments contain pictures of angels playing on musical instruments, also by painters of the Kanō school. Two broad flights of steps behind the oratory lead up to a building containing two shrines, one sacred to Sengen, the other to Ōnamuji. The two shrines are connected by a room in which a nightly watch was formerly kept by retainers of the Tokugawa family. Do not fail to notice the carvings on the gates leading to these twin shrines. One set represents a lioness with her cub, and on a second panel her royal mate,—both surrounded by peonies, the king of flowers, as the lion is the king of beasts. Another set represents hawks with pine-trees. Round the shrine itself are carvings of the pine-tree, bamboo, and plum-blossom by Hidari Jingorō. The crest of a fan of feathers is that of the goblin (*tengu*), who was god of Mount Ōyama and father of the goddess of Fuji.

Near the main quadrangle is a smaller building called *Sōsha*, formerly dedicated to Marishi-ten and now to the Shintō god Yachihoko-no-kami. It is the newest of

all the buildings, and the decorations are therefore in better repair. In the curved roof of the porch is a very fine phœnix cut out of a single block of wood; and all round, above the architrave, runs a series of delicate little groups representing the Twenty-four Paragons of Filial Piety.

The stone lanterns in the grounds were presented by various Daimyōs and *Hatamoto*.—Beyond the Marishi-ten temple, a broad flight of 105 stone steps leads up to the *Oku-no-in*, which affords a good view of the town.

The best excursion from Shizuoka is that by jinrikisha to Kunō-zan (3 *ri*); see pp. 237-8.

From Shizuoka to Nagoya, a distance of 115 miles, the line for the most part ceases to skirt the sea, and runs over a flat country with low hills on one or both sides, or else among rice-fields. Spurs of the central range forming the backbone of the country are, however, often seen away to the r. Just outside Shizuoka we cross the Abekawa close to its mouth, and obtain a pretty glimpse of the sea with the small promontory of Kunō-zan and the large peninsula of Izu, before passing through two long tunnels. The Ōigawa is crossed after passing the station of *Shimada*. Like all the rivers on this coast, the Ōigawa has a bed out of proportion to the small volume of water that generally flows down it, the bed being nearly a mile broad, while the actual stream is not more than some 50 yds. except in flood-time.

In pre-railway days, the passage of the Oigawa was one of the most exciting portions of the journey along the Tōkaidō. No ferry-boats could be used on account of the swiftness of the current, and travellers were carried across on small hand-platforms called *rendai*. The naked coolies who bore these aloft always chose the deepest parts of the stream, in order to impress their fares with a sense of the peril of the undertaking, and thus obtain the largest possible gratuity. This incident of old-fashioned travel is pourtrayed in almost every set of coloured prints representing the "Fifty-three Stages of the Tōkaidō" (*Tōkaidō Go-jū-san Tsugi*).

Kakegawa (*Inn*, Kyūgetsu-rō) manufactures *kuzu-ori*, a sort of linen cloth woven from grass.

[The **Temple of Akiha** lies 12 *ri* inland, of which the first 6 *ri* as far as the vill. of *Mikura* are practicable for jinrikishas. The visitor may conveniently sleep at *Sakashita* some 4½ *ri* further on, at the base of the mountain on which the temple stands. The ascent, locally computed at 50 *chō*, is probably less.

The temple of Akiha enjoys a wide reputation for sanctity, and is visited annually by crowds of pilgrims. Unfortunately all the beautiful Buddhist buildings in which Kwannon and other deities had for centuries been invoked, were destroyed by fire on the occasion of the great yearly festival in 1875, and the present temple was afterwards erected in the bare, uninteresting style of Pure Shintō. It has been dedicated to Kagutsuchi-no-Mikoto, who is regarded by some as the God of Fire, but is more correctly explained as the God of Summer Heat.]

Before reaching Hamamatsu the train crosses the Tenryū-gawa, whose celebrated *Rapids* form the subject of Route 30. The Tenryū is the first of the three great rivers from which the province of Mikawa, here traversed by the railway line, takes its name. The other two are the Ōgawa (also called Ōya-gawa or Ōhiragawa) on this side of the station of *Okazaki*, and the Yahagi-gawa just beyond the same station.

Naka-izumi (*Inn*, at station).

Hamamatsu (*Inns*, *Ōgome-ya, *Hana-ya, at station) is the only place between Shizuoka and Nagoya where the journey can be broken with any comfort. The town derives a peculiar appearance from the use of long projecting eaves, which cause the houses to look as if about to tumble forward into the street. Just beyond

Maisaka, we reach a large and beautiful lagoon (*Hamana no Mizu-umi*), which is crossed near its mouth on a long series of dykes and bridges, whence the breakers of the Pacific can be seen. On the other side stretches far away the deeply indented shore-line clad with pine-trees. The boats sailing over the smooth water, and the mountains rising range beyond range in the background, combine to form a delightful picture.

Though called a lake in Japanese, this lagoon has now a narrow entrance about 600 yds. across, formed in the year 1499, when an earthquake broke down the sand-spit that had previously separated the fresh water from the sea. The province of Tōtōmi derives its name from this lake, which was called *Tōtōmi*, a corruption of *Tō-tsu-awa-umi*, "the distant foaming sea," in contradistinction to Lake Biwa, named *Chika-tsu-awa-umi*, "the near foaming sea," which gave its name to the province of Ōmi.

Between *Futagawa* and **Toyohashi** (*Inn*, Tsuboya, at station), a fine bronze image of Kwannon, dating from the year 1765, is seen perched r. on a pinnacle of rock. It is called *Iwaya no Kwannon*, and formerly possessed eyes of pure gold, but only one remains.

[In the town of **Toyokawa,** 5 m. distant from Toyohashi by a branch line, stands a celebrated *Temple of Inari*. It is apt now to be neglected except on festival days, namely, the 22nd of each month. The annual festival is held on the 21st—22nd October.]

Between *Goyu*, where the line again touches the picturesque shore, and *Kamaqōri* there are delightful peeps of the sea, of the islets in the Bay of Toyohashi, of the hilly tip of the peninsula of Atsumi, and of the mountains of the provinces of Shima, Ise, and Iga beyond. After

Okazaki, noted in history as the birthplace of the great Shōgun Ieyasu, comes a dull bit, flat and with rice-fields on either hand, or sand-hillocks and pine scrub; but from *Ōtaka* the fine range separating the provinces of Ise and Ōmi rises ahead, and is kept in view all the way to

Atsuta (*Inn*, Kikyō-ya, near station), which is practically a suburb of Nagoya. It possesses a fine set of Shintō temples, from which it derives its alternative name of *Miya*. These temples, originally founded in A.D. 686, were restored in 1893 in Pure Shintō style, after the pattern of the temples of Ise. Persons unable to spare time for visiting the latter may therefore, by stopping over a train at Atsuta, gain some notion of what Ise is like, though here, as at Ise itself, no one is allowed to go inside. The official name of the temples is *Atsuta Daijingū*. Notice the splendid camphor-trees in the grounds. The jinrikisha ride on to the next station, Nagoya, where the journey would probably be broken in any case, is only about 4 miles.

The gods worshipped at Atsuta are the Sun-Goddess Amaterasu, her brother Susa-no-o, Prince Yamato-take (see p. 87), the latter's wife Miyazu-hime, and her brother Take-ino-tane. But the object really most venerated,—indeed, the *raison d'être* of the temples and consequently of the town,—is the famous sword called *Kusa-nagi no Tsurugi*, one of the three antique objects which form the Imperial regalia of Japan, the other two being a mirror and a jewel. This sword (so legend goes) was found by Susa-no-o in the tail of an eight-headed serpent, which he intoxicated with *sake* and then slew. Having been brought from heaven many centuries later by the first ancestor of the Mikados, it came into the possession of Yamato-take and assisted that prince in the conquest of Eastern Japan. This treasure is never shown, but a great festival is held in its honour on the 21st June. The complete legend of the sword *Kusa-nagi* will be found in the *Kojiki* (Trans. of the Asiatic Soc. of Japan, Vol. X., Supplement. Sect. XVIII., LXXXII., and LXXXIII.). At some little distance from the chief temple stands another dedicated to a scarcely less sacred sword called *Ya-tsurugi*. The legend concerning it is kept as an esoteric secret.

Nagoya (*Inns*, *Nagoya Hotel, Shinachū, both near station.*

foreign: Shūkin-rō; *Tea-house*, Tōyō-kwan, for entertainments in native style).

This flourishing commercial city, the largest on the Tōkaidō, capital of the province of Owari and of the prefecture of Aichi, was formerly the seat of the Daimyōs of Owari, a family closely allied to that of the Tokugawa Shōguns, the founder of the house of Owari having been a son of Ieyasu. Their fief was rated at 550,000 *koku* of rice, and the Owari's ranked as one of the "Three August Families" (*Go San-ke*), entitled to furnish a successor to the Shōgun's throne in default of an heir. Their castle, which is still one of the wonders of Japan, was erected in 1610 by twenty great feudal lords, to serve as the residence of Ieyasu's son. Like other Japanese castles, it is a wooden building standing on cyclopean walls. The roofs of the keep are all coppered, and its massive gates are cased with iron. Curiously enough, this strong castle has never seen war. In the early years of the present *régime* it was handed over to the Military Department; and the beautiful decorations of the Daimyō's dwelling apartments suffered, as did so much else in Japan, from the almost incredible vandalism and vulgar stupidity of that period,—common soldiers, or officers as ignorant as they, being allowed to deface the priceless wall-paintings of a Tan-yū, a Motonobu, and a Matahei. This desecration is now happily put an end to, though much irreparable damage has been done. The castle has been taken over by the Imperial Household Department, to be preserved as a monument of historic interest. The two golden dolphins (*kin no shachi-hoko*), which can be seen glittering all over the city from the top of the five storied donjon (*tenshu*), were made in 1610 at the cost of the celebrated general, Katō Kiyomasa, who also built the keep. One of them was sent to the Vienna Exhibition of 1873, and on its way back was wrecked in the *Messageries Maritimes* Steamer "Nil." Having been recovered with great difficulty, it was finally restored to its original position, much to the satisfaction of the citizens. The golden dolphins measure 8.7 ft. in height and are valued at £ 36,000 sterling.

Nagoya is noted for its manufacture of porcelain, cloisonné, and fans. The principal dealers are:

Porcelain.—Saji Haruzō, Takitō, Matsumura. At the latter the process of manufacture can be inspected.

Cloisonné. — Honda, Take-uchi. Process of manufacture shown to visitors.

Silk.—Taki.

There are many lesser but good shops for all the above articles; also several bazaars (*kwankōba*) near the Post-Office for articles of general utility. Several cotton-mills have been started of late years, and the embroidering of handkerchiefs has taken a considerable place among the local industries.

Theatres.—Misono-za, Suehiro-za.

The *Museum* contains a collection of the various manufactures of the prefecture, together with art objects.

It may be worth spending a day at Nagoya to see a flourishing provincial town. Though the Castle is now inaccessible except by special permit obtainable through the foreign legations, all may inspect Nagoya's second greatest sight,—the Higashi Hongwanji temples,—the Museum, and the minor temples mentioned below. The evening may be agreeably whiled away by going the round of the bazaars and theatres.

The Castle (*O Shiro*).—The space between the inner and outer moats, now containing extensive barracks and parade-grounds, was formerly occupied by the Daimyō's mansion and by quarters for his retainers, offices civil and military, etc. All this arrangement and the wreck that remains of the garden are well seen from the top of the castle. Passing into the inner enclosure over a moat now dry and used to keep tame deer in, the traveller is first shown through the *Apartments*, which offer a beautiful specimen of aristocratic decoration. The sliding screens (*fusuma*) between the rooms, the alcoves (*tokonoma*), and the wooden doors separating the different sets of Apartments are all adorned with paintings of flowers, birds, etc., chiefly by artists of the Kanō school, such as Eishin, Motonobu, and Tan-yū. One room has cherry-blossoms and pheasants by Tosa-no-Mitsuoki. Another—the most attractive of all

—has multitudinous scenes of popular life by Iwasa Matahei. One specially gorgeous apartment, decorated by Tan-yū with ideal Chinese scenery, was reserved for the use of the Shōgun when he came to visit the Daimyō his kinsman. Observe the difference of height between the inner and outer portion of this room,—the former (*jōdan*) being for the Shōgun himself, the latter (*gedan*) for those inferior persons who were graciously admitted to an audience. The *ramma* (ventilating panels) of this room have exquisitely faithful carvings of a crane and tortoise and of a cock perched on a drum, by Hidari Jingorō, who also carved the flowers and birds in certain other rooms. Leaving these apartments, one comes to a much humbler suite brought from Nobunaga's castle at Kiyosu, and is then led into the donjon or keep, a gloomy five-storied building, all of stone without, but furnished with wooden staircases within. The well at the bottom, called *Ōgon-sui*, or "the Golden Water," was dug by Katō Kiyomasa. The fifth storey commands an extensive view,—the town of course, the sea, the immense plain of Owari and Mino laid out in rice-fields, and, bounding the horizon, the mountains of Ise, Iga, Ōmi, Echizen, Hida, Shinshū, and Tōtōmi.

No fee is accepted by the custodian of the Castle.

Higashi Hongwanji.

This wonderful Buddhist temple, where exterior and interior are both equally grand, dates in its actual shape from the beginning of the 19th century. In mediæval times a fortress occupied its site, whence the castle-like walls that still surround the enclosure.

The magnificent two-storied double-roofed gate-house has three portals decorated with floral arabesques in relief on the lintel and posts; and the gates have scrolls and open-work diapers, with solid bronze plates binding the frame-work together, the whole in charming style recalling Italian Renaissance work. On the further side of a spacious court rises the lofty temple, which looks two-storied,—an effect produced by the exterior colonnade having a roof lower than that of the main structure. The interior measures 120 ft. in length by 108 ft. in depth, and is divided longitudinally into three parts, that in front being for the use of ordinary worshippers, the centre for the congregation on special occasions, and the innermost being the *naijin*, or chancel. This latter is divided into three compartments, the central one being occupied by the *shumi-dan*, a platform on which stands a handsome gilt shrine holding an image of Amida about 4 ft. high. Both the *shumi-dan* and the table in front are enriched with small painted carvings that produce a glorious effect. L. of the chief shrine is a smaller one, containing a portrait of the founder of the sect, taken from the effigy in the metropolitan temple at Kyōto. In the *ramma* along the front of the *naijin* are gilt open-work carvings of angels, with gilt carvings of the peacock and phœnix in the *kaeru-mata* above. The heavy beams of the ceiling are supported by excellent carvings of lotus-flowers and leaves. In some of the *kaeru-mata* over these beams are spirited carvings of conventional lions. The ceiling itself is unpainted, and divided into coffers about 3 ft. square. The compartments r. and l. of the altar have gilt coppered ceilings. In the *kaeru-mata* of the external colonnade are well-conceived groups of supernatural beings,—Gama Sennin with his frog, Kinkō riding on the carp, Kōan on the bushy-tailed tortoise, Ō-Shikō riding on his crane, Ka-Shinjin administering medicine to the dragon, the umbrella miraculously flying back to Shoichi through the air, and two carrying baskets of fish. The series is continued round

the sides by the crane, the lion, and the flying dragon. The building to the r. is a large reception hall (*Taimenjō*), used by the Lord Abbot on great occasions. As usual in Hongwanji temples, there is another building called the *Jiki-dō*, connected with the main building by a gallery resembling a bridge. Though much less elaborate than the main altar, the altar of the Jiki-dō is yet a fine blaze of gold. R. and l. of the central image of Amida, are some charming gold sliding screens representing mountain scenery. The *Apartments* of the temple contain several *kakemonos* and other works of art, which are, however, generally stowed away in a godown. In front of the main gate is an avenue of drooping cherry-trees (*shidare-zakura*), — a very pretty sight in April. The odd-looking row of buildings parallel to the avenue is a set of lodgings attached to the temple, where worshippers from the country are housed.

Go-hyaku Rakan (properly *Dairyūji*). Though this ugly little temple on the N. E. limit of the city is nothing in itself, it well deserves a visit for the sake of the gallery behind (application to the custodian necessary), where are kept five hundred images of Buddha's chief disciples, mostly about 2 ft. high, all brightly painted, and all different. Some are smiling, some are solemn, some are fierce, some stupid-looking, some have a supercilious air, some an air of smug self-satisfaction, some few are lying down, others are praying, others again have their arms extended in the attitude of benediction, one has three eyes, one holds a tiger-cub in his arms, one with a gold halo bestrides a peacock with outstretched wings, others ride on horses, elephants, phœnixes, and so on, almost *ad infinitum*. No wonder the Japanese say that among the Five Hundred Rakan, every spectator can find the likeness of his own father by dint of a little searching.

The images are said to date from the beginning of the 18th century. A keen eye will detect among the mass some much better carved than the rest. They are chocolate-coloured, and stand a good way on in the collection,—one of them recumbent, a second leaning on his hand, a third clasping his knee, etc. These are genuinely by Tametaka, an artist to whom the whole collection is incorrectly attributed. This sculptor is best-known as a carver of *netsuke*. His spirited, life-like figures tell out among the grotesqueness of the rest.

The remaining *temples* of Nagoya are much inferior in interest. *Ekokuji*, the *Nishi Hongwanji*, and *Nanatsu-dera* may be mentioned. *Ōsu Kwannon*, a temple sacred to the Goddess of Mercy, is remarkable chiefly as the centre round which many places of popular amusement, such as peep-shows, etc. have gathered. A great religious procession is held yearly on the 4th day of the 4th moon, old style (some time in May), when each of the twelve principal wards of the city furnishes a car illustrating some subject, historical or legendary.

Nagoya, like most other large towns, possesses a number of new, uninteresting buildings in the style or no style known in the Japan of to-day as "foreign." Such are the Prefectural Office, the Post and Telegraph Office, the Hospital, the Normal School, the Court-houses, etc. The huge pepper-caster top of the Nagoya Hotel towers above all the rest.

[The only excursion to be recommended in the neighbourhood of Nagoya is to the **potteries of Seto**, 13¼ m. distant by a new line of railway called the *Chū-ō Tetsudō*, which continues on to Tajimi mentioned below.

The province of Owari, of which Nagoya is the capital, and the adjacent province of Mino, have for many ages been flourishing centres of the porcelain industry, the most famous seat of which is at Seto, where Katō Shirozaemon, the first great master

of Japanese ceramic art, set up his kiln about the year 1230 on his return from six years of diligent study in China. Thenceforth Seto became the head-quarters of the manufacture of dainty little jars, ewers, and other utensils for the tea ceremonies (*cha-no-yu*), so that the word *seto-mono*, literally "Seto things," has come to be employed in Japanese as a generic name for all pottery and porcelain, much as the word *china* is used in English. Seto has remained the chief porcelain manufactory of Japan. Many of the pieces now turned out—especially the monster blue-and-white vases—are intended only for the foreign market. Fine porcelain, is produced at *Tajimi*, some 1 m. beyond Seto. Many of the small villages in the near vicinity of Nagoya are devoted to the production of minor kinds of porcelain and pottery.]

From Nagoya on to Kusatsu the railway line deserts the old Tōkaidō, and though called the Tōkaidō Railway, really follows the Nakasendō. Quitting Nagoya, the train wends on through more and ever more rice-fields, with blue mountains far ahead, somewhat to the l. They are the mountains dividing the provinces of Owari and Mino from those of Ōmi and Ise. Fourteen miles out of Nagoya, the line crosses the Kisogawa, the river whose upper course forms so beautiful a portion of the Nakasendō, (see p. 248), and which is picturesque even here near its mouth.

Gifu (*Inns*, *Tamai-ya, Tsunokuni-ya, both 12 *chō* from station) is an important place, and capital of the prefecture of the same name, which includes the two provinces of Mino and Hida. A conical hill named *Kinkwa-zan*, N. E. of the town, was the site of a castle built by the great warrior Ota Nobunaga. The view hence of Ontake and the Shinshū Koma-ga-take, with the Hida range, well repays the climb. The traveller will also be taken to *Inaba-yama*, near the centre of the town, where stands a Shintō shrine. Raw silk and the silk of the wild silkworm (*yama-mai*) are produced in large quantities in the neighbourhood, most of it being woven into crape. In this the glittering threads of the wild silk, which takes the dyes in a less degree than that of the ordinary silkworm, are introduced to form the pattern. The *monchirimen* woven in this manner is a favourite fabric. Gifu is also noted for its paper-lanterns (said to be the best in Japan) and other paper wares, the *Mino-gami* being universally prized.

In the summer-time it may be worth staying over a night at Gifu, in order to see an extremely curious method of fishing with the help of cormorants (*u-kai*) on the river Nagara. Comfortable house-boats may be engaged for this purpose. The traveller is referred for a full description to the article entitled "Cormorant-fishing" in *Things Japanese*; but the fishermen do not go out on moonlight nights. On nearing

Ōgaki (*Inns*, Kyōmaru-ya at the station; Tama-ya), the castle of the former Daimyō, with one turret in fairly good preservation, is seen l. of the line. Far away to the r., Haku-san rears its head over the nearer range.

[Not to the hurried tourist, but to the leisurely lover of Old Japan and her ways, a day or two at **Yōrō**, in this neighbourhood, is much to be recommended. The plan is to alight at Ōgaki station, there take a jinrikisha over the plain through the vill. of *Takada* (2¼ *ri*) to *Ishibata* (10 *chō* more), and thence walk the last ½ *ri* to Yōrō, which stands on the flank of the mountain ridge of the same name. One may return either the way one came, or else to *Tarui* station, about the same distance, or to *Seki-ga-hara*, nearly 1 *ri* longer. Seki-ga-hara is the best station from which to approach Yōrō, when coming from the Kyōto direction.

The *raison d'être* of the little village of Yōrō (*Inns*, *Kiku-

sui-rō, Murakami), of the gardens, and of the fine Kairakusha club-house dating from 1880, is the celebrated waterfall called *Yōrō-ga-taki*.

This name, which may be translated as "the Cascade of Filial Piety," is explained by the following legend. In A. D. 717 there lived a wood-cutter so filial in his conduct that he was wont to expend the proceeds of his toil on *sake* for his aged father, whose great passion was strong drink. As a reward for such exemplary piety, there was one day revealed to him the existence of this cascade, which consists (or at least consisted at that time) of pure and excellent *sake*. The legend forms a favourite subject of Japanese art.

Both the Kikusui-rō inn and the Kairakusha club command lovely views of the broad sweep of the Mino plain, with Ontake, Ena-san, and other mountains beyond. Very charming, too, is the thoroughly Japanese arrangement of the park, and the walk up to the waterfall through 5 *chō* of cherry and maple trees. The fall itself, which is 105 ft. high, is embosomed in maple-trees. The rock on either side contains fossil ferns, known as *shinobu-seki*. Yōrō is a cool place in summer. In winter the *Shimo-ike*, a large mere a little over 1 *ri* distant in a S.E. direction, swarms with wild-geese, duck, etc., which are taken by means of nets, and at all seasons with eels, carp, and perch, which help to supply the Kyōto fish-market. The distance to the summit of *Yōrō-yama* is locally estimated at 2 *ri*. A most extensive view rewards the climber.—While in this neighbourhood, one might visit the marble quarries of *Akasaka-yama*, also called Kinshō-zan, 1 *ri* 10 *chō* from Ōgaki in the direction of Tarui, and the celebrated temple of *Tanigumi-dera*, some 7 *ri* to the N. of Tarui by a jinrikisha road.

This temple is the thirty-third and last of the Places Sacred to the Goddess Kwannon (see Rte. 37), and here accordingly the pilgrims deposit their pilgrim shirts (*oizuru*). It can scarcely be recommended except on festival days, viz. the 17th July which is the yearly festival, and the 18th of all the other months.]

There are inferior inns at the small stations of *Tarui* and

Seki-ga-hara.

Seki-ga-hara takes its name, which means literally "Moor of the Barrier," from the barrier of Fuwa (*Fuwa no seki*) established at this spot in A. D. 673 by the Emperor Temmu, it having been a Japanese custom from the earliest period down to the beginning of the present reign to hamper free communication throughout the country by means of barriers near the capital, which none might pass without a special permit. Doubtless the original object was to guard against incursions of the barbarians of the East and North. Seki-ga-hara is celebrated in Japanese history as the scene of a decisive battle fought in the year 1600 between Ieyasu and Hideyori, son of the great Hideyoshi, in which Ieyasu triumphed. His camp at Seki-ga-hara was on a level piece of ground among the hills on the l. side of the road, near a hamlet called Nogami-mura.

Here the journey across the plain terminates, and the Tōkaidō Railway again enters diversified scenery, as it plunges among the hills that enclose beautiful Lake Biwa.

Between Seki-ga-hara and *Nagaoka* the gradient is steep, the line being led up a narrow valley opening out on a small plain devoted to the cultivation of the mulberry-tree. The tall bare mountain frequently seen looming up to the r. during this portion of the journey is *Ibuki-yama* (about 4,300 ft.), one of the "Seven High Mountains" of Central Japan, and noted in the early Japanese pharmacopœia for its wealth of medicinal plants.

The "Seven High Mountains" are Hiei-zan, Hirayama in Ōmi, Ibuki-yama, Kimpu-zan (or Ōmine) near Yoshino, Atago-yama in Yamashiro, Tōnomine, and Kazuraki-yama.

Passing among pine-clad hills, we reach

Maibara (*Inn*, Izutsu-ya at the station), whence all the way on to Baba, the station for the important town of Ōtsu, the line runs along the basin of Lake Biwa, though unfortunately not near enough to the shore to allow of many glimpses of the lake being obtained. The whole scenery is, however, pretty,—and pretty in a way of its own. Quite close, to the l., is the range of hills forming the southern rim of the Lake Biwa basin ; far away to the r., in the dim distance, are the blue mountains enclosing the lake on the N., while immediately on either side of the line is a fair, cultivated plain. At

Hikone (*Inns*, *Raku-raku-tei, Matsu-ya), the former Daimyō's castle is seen r. on a wooded hill. For the fish-traps to be observed in the lake, see the small type near the beginning of Route 40. Before reaching *Notogawa*, the rivers Serigawa, Inukami-gawa, and Echigawa are crossed. The cone of Mikami-yama, also called Mukade-yama, shaped like Fuji but thickly wooded, begins to peep up from behind a nearer range of hills before arriving at

Kusatsu. Between this place and Baba, the most striking view on the whole Tōkaidō W. of Shizuoka is obtained on crossing the long bridge that spans the Setagawa (*Seta no Naga-hashi*), where the lake opens out beautifully for a few minutes. From

Baba or **Ōtsu** (*Inn*, Minarai-tei, foreign style), the line passes through a tunnel under Ōsaka-yama (nothing to do with the *city* of Ōsaka), before running into the small station of *Ōtani*, where it emerges on a narrow valley. The hills are covered with that thick growth of pine-trees which characterises all the country round about Kyōto.

[For further details concerning the portion of the Tōkaidō Route lying between Maibara and Ōtani, see Route 40.]

The train then passes through the stations of *Yamashina* and *Inari*. Over 11,000 pilgrims alight at this latter place on the occasion of the yearly festival of the great Shintō temple of Inari, for which see Route 35. The train then enters the old capital,

Kyōto, fully described in Route 35, after which it crosses a wide plain, and passes through several minor stations before reaching the great commercial town of

Ōsaka, described in Route 34. From Ōsaka onwards, the hills in the distance to the r. begin to draw in, the broad fruitful plain rapidly contracts until it becomes a mere strip fringing the sea-shore, and at the station of

Nishi-no-miya, there begins to rise r. the screen of somewhat barren hills that help to give Kōbe its good climate by protecting that part of the coast from wintry blasts. The high land seen in the distance across the water is not, as might be supposed, an island, but a portion of the province of Izumi. At Nishi-no-miya stands a small but famous *Temple of Ebisu*, one of the seven gods of Luck, to which immense crowds of worshippers flock on the First Day of the Horse (*Hatsu-uma*) of the First Moon, old style, — generally some day in February. This part of the country is one of the chief centres of the *sake* manufacture. The three tunnels passed through on this section of the journey are remarkable, as going under river-beds. Owing to the proximity of the neighbouring mountains to the sea, quantities of sand and stones are swept down whenever the streams are swollen by rain. As a consequence of this, the river-beds tend constantly to raise themselves more and more above the general

level of the country, which they traverse like dykes. Occasionally of course a dyke breaks down, and then ensues an inundation with attendant loss of life and property. Soon after passing through *Sumiyoshi*,—an insignificant place not to be confounded with the well-known Sumiyoshi near Sakai,—the train runs in to

Sannomiya, and the long journey is at an end, Sannomiya being the station for the *foreign settlement* of Kōbe. To go on one station further, to what is officially called

Kōbe, would carry the traveller past his destination into the native town. It must therefore be distinctly borne in mind that, if bound for Kōbe, one must book only as far as Sannomiya.

[For Kōbe and neighbourhood, see Route 33.]

ROUTE 24.

The Nakasendō.

Itinerary of the Nakasendō from Gifu to Oya.

GIFU to :—	*Ri*	*Chō*	*M.*
Ununa	4	31	11¾
Ōta	2	10	5½
Mitake	3	4	7½
Shizuki	2	—	5
Hambara	2	11	5¾
Kamado		25	1¾
Takeori	1	30	4½
Ōi	1	20	3¾
Nakatsu-gawa	2	24	6¼
Ochiai	1	7	3
Azuma	4	5	10
Midono	1	28	4¼
Nojiri	2	11	5¾
Suwara	1	29	4¾
Agematsu	3	7	7¾
FUKUSHIMA	2	11	5¾
Miyanokoshi	2	11	5¾
Yabuhara	1	35	4¾
Narai	1	12	3¼
Niegawa	1	29	4½
Motoyama	2	—	5
Seba		28	2
Shiojiri	1	28	4¼
SHIMO-NO-SUWA.	2	30	7
Wada	5	22	13¾
Nagakubo (Shimmachi)	2	1	5
Nagakubo (Furumachi)		19	1¼
Kami-Mariko	2	25	6½
ŌYA	2	—	5
Total	65	25	160¼

The *Nakasendō*, or Central Mountain Road, is so named in contradistinction to the Tōkaidō or Eastern Sea Road, and the comparatively unimportant Hokuroku-dō, or Northern Land Road in Kaga and Etchū, between which it occupies a middle position. It runs from Kyōto to Tōkyō, passing through the provinces of Yamashiro, Ōmi, Mino, Shinshū, Kōtsuke, and Musashi. The road seems to have been originally constructed early in the 8th century. Legendary history states, however, that in the reign of the Emperor Keikō (A. D. 71-130), his son, Prince Yamato-take, crossed over the Usui Pass during his conquest of Eastern Japan, suggesting the inference that some kind of track was believed to have existed there from the very earliest times.

Though, properly speaking, the Nakasendō runs the whole way from Kyōto to Tōkyō, the portion between Gifu and Karuizawa (or Ōya, which is off the road proper) is the only one now usually done by road, the so-called Tōkaidō Railway having usurped the place of the Nakasendō between Kyōto and Gifu, and the final section across the Tōkyō plain being also now traversed by rail. Ōya, on the Karuizawa-Naoetsu Railway (see Route 26), is now generally adopted as the terminal point of the journey, which takes 5 days. Travellers may find it advantageous to engage jinrikishas at Gifu for the through journey. At the other end it is more difficult to make

such an arrangement. Constant attention is paid by the government to the improvement of the Nakasendō, with the result that jinrikishas with two men will soon be practicable throughout. At present there still remain a few steep hills, where those who cannot walk must engage an extra coolie or two. Those who intend partly to walk and partly to ride, are advised to take jinrikishas for the first flat section as far as Mitake, then from Kamado to Ōi, and perhaps from Nakatsu-gawa onwards to Azuma-bashi, and thence again at intervals to the foot of the Torii-tōge, perhaps from Motoyama into Suwa, and again either from Wada or Nagakubo into Ōya station.

The Nakasendō trip may be shortened by half a day, and yet the most picturesque portion retained, by starting from Nagoya and taking train to *Tajimi*, whence by jinrikisha to Kamado, 5 *ri* 20 *chō* (13½ m.). The railway may ultimately be pushed on to Kamado and along the Nakasendō.

The Nakasendō traverses mountainous, sparsely cultivated districts, remote from populous centres; and it used to be noted that the peasantry along portions of the route had a poverty-stricken appearance. But the recent wonderful development of the silk industry has done much to ameliorate their condition; and the accommodation is everywhere good, —judged, that is, from a country stand-point. The best time for travelling along the Nakasendō is the summer or autumn. Between December and April this route cannot be recommended, on account of the snow, especially on the passes.

On leaving **Gifu**, a flat country, a good road, hills to the l., many villages, rice-fields at first, and then a pleasant moorland partly wooded,—such is the impression left by the first stage of the journey. Shortly after passing *Kanō*, a suburb of Gifu, the Tōkaidō Railway line is crossed. Just before reaching

Unuma (*Inn*, Ōshima-ya), we see r., a couple of miles off, the keep (*tenshu*) of the castle of Naruse, lord of Inagi, in fair preservation, crowning a wooded hill behind the rice-fields. Soon after, we get our first sight of the river which is to be our companion for several days,—the *Kiso-gawa*,—already picturesque even thus far down its course, with dark boulders and reefs of rock that make navigation dangerous for the boats and rafts.

The Kiso-gawa ranks as one of the *Sandai-ka*, or Three Great Rivers of Japan, the other two being the Tonegawa and the Shinano-gawa; but the Kiso-gawa is incomparably the most beautiful. Rising near the Torii-tōge in the province of Shinshū, it runs for a length of 135 miles, and after forming an intricate delta which is subject to dreadful floods, falls into the Bay of Owari. The Nakasendō is often called by the alternative name of *Kiso-Kaidō*, or *Kiso-ji*, that is, the "Road along the Kiso."

Beyond **Ōta** (*Inn*, Isogai), the Kisogawa is crossed by ferry to *Ima-watari*,—one of the few ferries remaining on the beaten tracks. The stream is singularly clear and pure. A gradual ascent leads over a rather dull bit of country to

Mitake (*Inns*, *Masu-ya, Ebi-ya). Some small caves (*hito-ana*) in this neighbourhood are popularly believed to have been the abode of the prehistoric Emperor Keikō Tennō. There are two hundred of them, all facing S. in the sandstone rock.

The traveller should turn aside at *Shizuki* to visit the *Oni-iwa*, or "Ogre's Rocks," engaging a local guide. The detour occupies about ¾ hr., and the jinrikishas and luggage can be rejoined at the top of the *Gara-ishi-toge*.

Nearly seven hundred years ago—so runs the legend—there lived an ogre called Seki-no-Tarō, who made his dwelling among these gloomy rocks. Year after year, at the great festival of Mitake

on the 10th day of the second moon, some beautiful maiden disappeared and was no more heard of, because she had been carried off and devoured; but the monster could not be caught. So the wise men of the place devised a plan:—on the next festival every one was to have a mark painted on his forehead as he entered the precincts, without which he should not be suffered to leave again at night. Accordingly, when all the rest had departed, one man alone remained, ill-favoured and of great stature, but lacking the appointed sign. So they cut off his head, whereupon both head and body instantly grew too heavy to be moved and had to be buried on the spot. From that time forth the festival was never stained with blood; and the grave, called *Kubi-zuka*, is still visited by persons afflicted with any trouble in the head. In the weird gorge where the ogre held his revels, the country-folks still point out the rock from which the maidens were hurled (*Hito-sute-iwa*), the Slicing Board (*Manaita*), the Chopsticks (*Sai-bashi*), and others many.

Coming to the Gara-ishi-tōge, we find the hills dotted with scattered boulders and scrub pine. From the top of the pass, but a good deal off the road on opposite sides of it, may be reached two places called *Tsukiyoshi* and *Hiyoshi*, the former very rich in fossil shells, some of which have been removed and enshrined in a temple at the latter.

The local legend avers that some of these fossils fell from the moon, others from the sun, whence the names of the two hamlets.

The *Hambara-tōge* is crossed before reaching **Kamado**, a village of some local importance, as here a road called the *Shita Kaidō*, which is much used for traffic, diverges to Nagoya. It is mostly flat and excellent going. Ontake now comes in view ahead to the l., while Ena-san is seen to the r. (for these two celebrated mountains, see Rte. 31). The road is very hilly most of the way to *Ōi*, and indeed on to Nakatsu-gawa and Ochiai. The peasantry in the district stretching eastward use an odd kind of spade, heavy and two-handled. The diggers stand opposite each other, one delving, the other using the second handle to assist in raising the blade for the next blow. Another local peculiarity consists in the rows of bird-cages under the eaves of most of the houses in the villages passed through. Each cage contains one *tsugume*, a kind of thrush, used as a decoy. These thrushes form a welcome addition to monotonous travelling fare. When not in season, —which is autumn and spring— they are kept preserved in yeast (*kōji-zuke*), and are eaten slightly roasted. Further eastward another small bird, called *miyama*, is treated in the same way.

[The section of the Nakasendō from Mitake to Ōi is a comparatively new road (*shindō*); the old road (*kyūdō*) to the N. of it, passing through the villages of *Hosokute* and *Ōkute*, leads over the *Biwa-tōge* and a succession of hills known as the *Jū-san-tōge*, or "Thirteen Passes," none of which are high.]

Nakatsu-gawa (*Inn*, Hashiriki), generally called *Nakatsu* for short, lies close to the base of Ena-san, and is the best starting-point for the ascent of that mountain. Here, as at other towns further on, the traveller will be waked early by the shriek of the silk factory whistle. The 1 *ri* on hence to *Ochiai* is a succession of ups and downs. The little town itself lies in a hollow by the side of an affluent of the Kiso-gawa, which river we now rejoin and follow for two days along the most beautiful part of its course by a splendid jinrikisha road.

[The old road over the *Jike-kokutōge*, viâ *Magome* and *Tsumago* (*Inn*, Matsushiro-ya), though 1 *ri* shorter, is now rarely taken by any but the postman. It rejoins the new road at the hamlet of *Azuma*.]

Soon we pass out of Mino into the more varied and mountainous province of Shinshū, and the river

scenery becomes more and more picturesque, with great overhanging masses of rock and little tributary waterfalls, before reaching the hamlet of *Azuma-bashi*, where a considerable affluent, the Araragi-gawa, falls in r.

[A mountain road over the *Ōdaira-tōge* diverges here to *Iida* for the rapids of the Tenryū-gawa, see Rte. 30.]

Between **Midono** (*Inn*, Matsuya) and *Nojiri*, a poor place, is the narrowest part of the valley. The hills get more pointed and more feathery-looking with their splendid timber, except in the too numerous places where deforestation has left its ruthless trace.

At some times and in some places, there really seems to be more wood in the river than water, 80,000 trees being sent annually down stream, not in rafts but singly, each stamped with its owner's mark. The trees most esteemed are *hinoki* and *sawara*. Several tracts appertain to the Imperial domain, while others now belong to the peasants. In former days, when all the woods of Kiso were owned by the Daimyō of Owari, stringent forestry laws were enforced; and whereas ordinary trees might be hewn down at will, the two species above-mentioned and also *keyaki*, *nezu*, and *asuhi*, might not have so much as a twig broken off, and armed foresters were placed to shoot all poachers dead. Any peasant found in possession of a utensil made of one of the forbidden kinds of woods was arrested. In case of his having purchased any such from a neighbouring province, it was incumbent on him to inform the authorities of his own locality, who verified the transaction and branded the article in question with the official stamp. This paternal despotism had at least the effect of bequeathing splendid forests to posterity. Immense havoc was done during the turmoil which ushered in the new regime, and only since about 1890 has serious attention again been turned to forest preservation. The Imperial domain is believed to be now economically managed, but the peasants continue to waste their newly acquired source of wealth. The timber is felled in late spring and summer, and floated down stream in autumn and winter. A large number of men find employment as woodcutters, others are stationed along the stream with bill-hooks to push off stranded logs. At a place called Nishikori in Mino, hawsers are stretched across the stream to prevent the logs from floating further. There they are sorted and identified by government officials, and afterwards bound by their respective owners into rafts, most of which are navigated down to Kuwana in the province of Ise.

We cross the Inagawa, an affluent of the Kiso, which flows down from Koma-ga-take, before rejoining the main river and entering the town of

Suwara (*Inn*, Sakura-ya). This lies in a more open part of the valley, where much silk is produced. The mountains again draw in, and the road becomes more hilly. About 2 *ri* on is the *cascade of Ono*, not very remarkable. Koma-ga-take, of which only peeps have been obtained hitherto, is seen excellently on entering the hamlet of *Nezame*. In shape it exactly resembles a saddle, two sharp little knobs in the middle making its resemblance to that instrument of torture, a Japanese saddle, only the more realistic. Native travellers always stop at this hamlet to see the *Nezame no Toko*, or "Bed of Awakening."

This curious name is derived from a local tradition which avers that Urashima, the Japanese Rip Van Winkle (see p. 85), awoke in this spot from his long dream. Others, more matter-of-fact, explain the name to mean that the view "wakes up," that is, startles those who come upon it.

Without going the whole way down to the river, one can obtain a good view of the rocky platform from the grounds of the poor *temple of Rinsenji*, where it appears far below the spectator. There is the rock on which Urashima opened the casket (*tama-te-bako*), and others resembling a lion, an elephant, a mat, a screen, etc., are pointed out. But Europeans will probably be at a loss here, as in several other celebrated show-places in this country, to understand why the Japanese should have singled out this special spot from among so many lovely ones; and when a

native guide-book says that "its noble character surpasses the power of the mind fully to appreciate, and of language adequately to describe," one can but smile and wonder.

Twelve *chō* beyond Nezame, we pass r. a steep flight of steps, with a stone marking "4 *ri* 20 *chō* to the summit of Koma-ga-take," and then we reach

Agematsu (*Inn*, Haku-ichi). Either this town or Fukushima would be an excellent place for the lover of mountain scenery to stay at for a few days. Both Ontake and Koma-ga-take can be conveniently ascended from these points, and from the top to Koma-ga-take one may descend to the Ina Kaidō for the rapids of the Tenryū-gawa. The ascent and then the descent on the other side could be done under favourable circumstances in one extremely long day; but it is better to stop at the hut recommended in our description in Route 31, No. 12, or at another hut lower down.

A distance of 30 *chō* more through similar charming scenery brings one to the *Kiso no Kake-hashi*, a celebrated awkward bit, where in ancient days the narrow footpath clung with difficulty to the precipitous rock. The excitement of the passage has been lost by successive improvements in the road. Here pilgrims from the west cross the river for the ascent of Ontake, of which sacred but bare peak a good view is obtained a little further on to the l.

Fukushima (*Inn*, Suimei-rō) is a good-sized town extending along both banks of the river, and is the most important place in the district. Here the scenery of the Nakasendō changes. The Kiso-gawa loses its rocky wildness; but in exchange we shall soon have the high passes and extensive views.

Miyanokoshi (*Inn*, Tonari-ya) was formerly the seat of the feudal lord Kiso Yoshinaka, the graves of whose family are still shown at the temple of Tokuonji. The little town of

Yabuhara (*Inn*, Kawakami-ya), called *Yagohara* by some, is entirely devoted to the manufacture of combs. It stands at the foot of the *Torii-tōge*, at a height of 3,150 ft. above sea-level.

[From Yabuhara, a road follows the r. bank of the Kisogawa nearly up to its source, passing over into the province of Hida.]

A good but very circuitous jinrikisha road leads over the pass, without touching its summit; pedestrians are advised to take the older and steeper but shorter way which does. A similar remark applies to the descent on the other side.

The name of this pass is derived from the *torii* on the top dedicated to Ontake, the summit of which sacred mountain is visible hence. Strange as it may seem, two battles were fought on this spot in the 16th century, between some of the rival chieftains who, during that period of anarchy, disputed Eastern Japan amongst them.

The *torii* at the top is a massive granite structure. There are also several quaint bronze and stone images to be seen, both Buddhist and Shintō. *Narai*, which nestles at the E. foot of the pass, offers fair acommodation, though the vill. is a poor one. *Hirasawa* is another poor place, where cheap and common lacquered articles are made. The scenery improves as we approach

Niegawa (*Inn*, *Oku-ya). The river Kiso was left behind at the W. side of the Torii-tōge; but we remain in the Kiso district for a little longer, and follow another stream flowing between high, well-wooded banks. We next pass through *Seba* and *Motoyama*, where jinrikishas or *basha* can be engaged for the rest of the way to Shimo-no-Suwa.

[*Basha* are also practicable hence to the large town of

Matsumoto (see p. 260), 4½ *ri* distant.]

The road is rather dull till reaching the spot where the way to Matsumoto branches off l., while we, keeping to the Nakasendō, climb a short hill to a little upland called *Kikyō-ga-hana*, which affords a fine prospect,—Norikura and Yariga-take l., and ahead the mountains of central Shinshū. There is yet another road to Matsumoto at the vill. of *Daimon*, 10 *chō* before

Shiojiri (*Inn*, Kawakami). Beyond this town lies the *Shiojiri-tōge*, 3,340 ft., the second of the high passes of the Nakasendō. Here, as so often elsewhere, a choice presents itself between two roads,—the old one, bad but shorter, the new whose practicability for jinrikishas is counterbalanced by its length. The view from the top is extensive and very beautiful. Below lies Lake Suwa, with villages studded over the adjacent plain. Of the high mountains that almost completely encircle its basin, Yatsu-ga-take is the most prominent. To the r. of the dip at the far end of the lake, the cone of Fuji appears behind a nearer range. The sharp peak further round to the r. is the Kōshū Koma-ga-take, while more remote stretches the long summit of Shirane-san. A little further back, the top of Ontake is visible. Just behind are the lofty peaks of the range separating the plain of Matsumoto from the province of Hida. The descent on the other side is quite easy. Just before Shimo-no-suwa, we pass l. a splendid bronze *torii* erected in 1892 at the entrance to the *Aki-no-Miya*, a famous Shintō temple.

Shimo-no-Suwa (*Inns*, Kikyō-ya, with private hot springs; Maruya, and many others), lies in a basin, the greater part of which is occupied by Lake Suwa, ¼ hr. walk from the town.

This lake, almost circular in form, is said to be 35 ft. deep, but is slowly filling up. Its present diameter is about 2½ miles. It freezes over most winters so solidly that heavily laden pack-horses can cross over to *Kami-no-Suwa* with perfect safety near its S. E. extremity. The inhabitants do not, however, venture upon the ice until it has cracked across, believing this to be a sign from heaven. Some attribute the cracking to the foxes. During the winter the fishermen make holes in the ice through which they insert their nets and manage to take a considerable quantity of fish, especially carp. From the S. end of Lake Suwa issues the Tenryū-gawa, which flows into the sea near Hamamatsu on the Tōkaidō.

Shimo-no-Suwa is celebrated for its hot springs, the principal of which, called *Wata-no-yu*, has a temperature of 113°.9 F. Of the two other principal sources in the town, one called *Ko-yu*, which contains alum, has the high temperature of 145°.4; the other, called *Tanga-yu*, has a temperature of 114°.8. As in the case of many Japanese spas, Shimo-no-Suwa is apt to be noisy of an evening. In the day-time it is busy with the silk industry. Within one hour of the town are scattered nearly a hundred filatures, producing the best silk in Japan. The largest establishments employ over two hundred hands. Quinces, which ripen in October, are also produced in great abundance. Wild cats with long tails inhabit this district, noticeably different from the short-tailed cat of E. Japan.

Two great Shintō shrines, called respectively *Haru-no-Miya* (Spring Temple) and *Aki-no-Miya* (Autumn Temple),—the former situated near the inns, the latter on the E. outskirts as already indicated,—have long been celebrated, but are now fallen into lamentable decay.

They derive their appellations from the fact that the divinities there worshipped are believed to change their abode from one to the other according to the season, moving in to the Haru-no-Miya on the 1st February, and into the Aki-no-Miya on the 1st August, on each of which occasions a procession takes place. The god and goddess worshipped are named respectively Take-mina-gata-tome-no-Miko-to and Mai-no-yasaka-tome-no-Mikoto.

The way now leads up towards the *Wada-tōge*, at first through a dull valley, between hills of inconsiderable height. The stone monument passed on the way is to the memory of six warriors, who, surprised here by the enemy, committed *harakiri* rather than surrender. This was in December, 1863.

The Wada-tōge is the longest and highest pass on the Nakasendō, being 5,300 ft. above the level of the sea. Snow lies on it up to the end of April, but is seldom so deep as to block the road. The glorious view from the summit may best be enjoyed by climbing one of the mounds to the l. of the road, involving ½ hr. delay. To the N.E. rises Asama-yama; to the S.E. Tateshina and Yatsu-ga-take; S.W. the eye rests upon the basin of Lake Suwa; further to the W. stand Koma-ga-take and Ontake, while to the N.W. a great portion of the Hida-Shinshū range is visible. Five *chō* down one reaches the cluster of *tea-houses* (Kiso-ya and Tsuchi-ya are the best) collectively known as

Higashi Mochiya. In case of having to spend the night, this would be found a better place to stay at than *Wada*, which lies at the N.E. foot of the pass, as the latter is apt to be crowded in summer with pilgrims going to Ontake.

Nagakubo is a double vill., whose two halves, *Nagakubo-Shimmachi* (*Inn*, Yamazaki-ya), and *Nagakubo-Furumachi*, lie over a mile apart. The former stands near the foot of the *Kasatori-tōge*, over which the old Nakasendō highway viâ Mochizuki, Iwamurata, and Oiwake leads. It is now more usual, as indicated in our Itinerary, to curtail the journey by branching off N. down the valley of the Idagawa, an easy ride into

Ōya (*Inn*, Ōya-kwan), a small station on the Karuizawa-Naoetsu Railway. Here the traveller is within 1½ hr. of the favourite summer resort of Karuizawa, with hotels in foreign style; or he can go straight into Tōkyō (see Routes 13 and 12).

ROUTE 25.

By Steamer from Yokohama to Kōbe.*

While steaming down Tōkyō Bay, there is a good view of Fuji with the Hakone range in the foreground on the r; on the l. is the flat shore of the province of Kazusa. At 1 hr., the ship will be near Kwannon-zaki, on which there is a fixed white light visible 14 miles, showing a red ray in a certain direction to guide vessels clear of Saratoga Spit (Futtsu-saki) and Plymouth Rocks to the southward.

Powerful forts have been constructed on Kwannon-zaki, on Saratoga Spit, and also in the centre of the channel in 26 fathoms of water, for the defence of the Bay. After passing Kwannon-zaki, the ship steers down the Uraga Channel, so called from the town of that name (p.106) on the shores of a small harbour a few miles S.W. of Kwannon-zaki, which was formerly the port of entry for Tōkyō Bay. At 2 hrs., Tsurugi-saki—the south end of the channel—is rounded, where there is a light visible 24 m. Thence the track lies S.W. to Rock Island across the Bay of Sagami, which opens on the r., and close past the north end of Vries Island, described in Route 8. From 4 to 6 hrs., the ship will be running almost parallel to the coast of the pen-

* The expressions 'at 1 hour,' 'at 2 hours,' etc., in the description of this voyage, signify 'when the steamer has been 1 hour out of Yokohama,' '2 hours out of Yokohama,' etc., taking 12 knots per hour as the average speed.

insula of Izu (Rte. 7), within 10 m. of the shore. A fine prospect may be enjoyed of its rugged mountain chain, with Fuji, which towers behind, bearing N.W. The island beyond Vries, looking like a cocked-hat, is Toshima, the second of the Seven Isles of Izu. At 6 hrs., Rock Island (*Mikomoto*), off the extreme S. of Izu, is reached; on it is a fine light visible 20 m. From Rock Island, the direct route is W. S. W. to the S.E. extremity of the province of Kishū. This course, which is followed in the summer months, leads the ship so far off shore that there is little to be distinguished. But in winter the N.W. winds generally blow so strongly that, to avoid the heavy sea, the ship, after passing Rock Island, is kept due W., crossing the mouth of Suruga Gulf, and at 9 hrs. is off Omae-zaki, distinguishable at night by a white revolving light visible 19 m. Fuji is now 60 m. distant, and will not be seen much after this point except in clear winter weather. From Omae-zaki the track recedes for some hours from the land, which, being low, is not particularly interesting; and if the ship left Yokohama just before sunset, this part will be passed in the night. At 13 hrs. the ship is off Owari Bay, a deep bay stretching some 30 m. to the northward, narrow at the entrance, but widening out considerably inside. It is from Omae-zaki to this point that the voyage is generally most trying to bad sailors. At 15 hrs. the ship is off Cape Shima, whence to Ōshima is a run of 70 m., gradually approaching the land, where fine views of the bold and picturesqe mountains of the provinces of Kishū and Yamato are obtained.

This Ōshima is of course different from the Ōshima (Vries Island) mentioned above. There are numerous Ōshima's off the Japanese coast, which is not to be wondered at as the name simply means "big island." This particular Ōshima has been the scene of repeated maritime disasters. The most terrible in recent years was the foundering of the Turkish man-of-war "Ertougroul" on the 16th September, 1890, when 502 men perished out of a crew of 571. Oshima and its neighbourhood form an important whaling centre. The whaling guilds conduct their operations according to an elaborate system, described by Rev. R. B. Grinnan in the *Japan Mail*. Minute laws regulate the construction of the boats and weapons employed, and the functions of the various classes of men engaged. The following description of the *modus operandi* is somewhat condensed:—"The signals are a very important part of the work. Men with glasses are arranged on three different mountains, one above the other. The man from the highest point, being able to see furthest, gives the first notice as to the approach of a whale by lighting a fire and raising a smoke, and at the same time by means of his flag he signals to the men on the mountain below, and they in turn signal to the boats. It is necessary for the men in the boats to know beforehand what kind of whale is coming, also his size and distance from the land; for the attack differs according to these three things. The species of the whale is known in most cases by the manner in which the water is spouted up. The first thing to be done when the boats move out, is to put down the nets across the path of the whale. This is rather difficult to do correctly, for in the first place they must be arranged according to the species of the whale. Another thing to be calculated on is the strength and course of the tide. One fighting boat goes to each net boat, to assist in arranging the nets in their proper order. Not all of the nets are put down at first. The nets that are put down are placed one after the other in parallels, with slight curves, with short spaces intervening. After the first net is laid, the others are all arranged a little to the right or left, so that when all the nets are down they slant off to one side or the other, and thus cover a broader space across the path of the whale. As soon as the nets are arranged the net boats draw off on each side and look on. Then some of the fighting boats go around behind the whale to attack from that point, while others arrange themselves on the sides so as to drive the whale into the nets. Those from behind strike with the harpoons and run the lines out. The whale then rushes forward, and must be driven into the nets. Then a wild scene ensues, and every effort is made to surround the whale that is making frantic efforts to escape. He often does escape; but if he does not, he is soon surrounded by nearly three hundred naked yelling men, who throw harpoons and stones in such numbers that the huge prey is overcome. It is really an awful as

well as pitiable sight; for the noble animal until very weak makes furious efforts to escape, rushing forward and coming up again to beat the sea into a bloody foam, at times smashing the boats or overturning them; and above all the din and yelling of the men, can often be heard the plaintive cry of the whale as the deadly weapons sink deep into his flesh. Before the whale is dead, and while he is rushing forward, a man with a very sharp knife leaps on his back near the head, and slashes two great gashes into the flesh, and passes a large rope several times around in the flesh, leaving a loop on the outside; the same kind of loops are made in the flesh nearer the tail. This is done in order that the whale may be tied up between two large boats to beams stretched across, and thus kept from sinking when he dies. In this way he is carried in triumph to the shore. The operation of cutting the holes and putting in the ropes is only done by the bravest and most skilful men (*nazashi*). While the holes are being cut and the ropes passed in the man must hold on to the whale, and even go down with him into the water if he dives: for if he lets go, he is liable to be struck by the whale's tail and killed. The only thing to do is to tuck his head down and cling to the animal by the holes he has cut. He cannot raise his head, because he will at once be blinded by the water being driven into his eyes. When the fight draws to a close and the huge mammal is dying, all the whalers pray for the ease of the departing spirit by calling out *Jōraku! Jōraku! Jōraku!* in a low deep tone of voice. Again, on the third day after the whale is taken, a memorial service is held and prayers offered for the repose of the departed soul. If a baby whale is captured, a special *matsuri* is held on the ninth day afterwards. As soon as the whale is landed he is cut up, and it is a fearful sight; for the men strip themselves of all clothing, and hack and cut like madmen, all yelling at the same time with the greatest excitement. Some men even cut holes and go bodily into the whale, and, coming out all covered with blood, look like horrid red devils. Most of the whales taken are about 50 ft. long."

From 16 hrs. to 29 hrs. is the most enjoyable part of the run from Yokohama to Kōbe. Rounding Ōshima, which is marked by a white revolving light visible 18 miles at 20 hrs., the vessel is close enough to the shore to note the thickly studded fishing villages, whose fleets of boats cover the water for miles. Half an hour's steaming from Ōshima brings us to Shio-Misaki, on which is a light visible 20 m. From Shio-Misaki the track lies close along the shore—sometimes within 2 m., seldom more than 4 m.—to Hiino-Misaki, a run of 47 m., which, if made in daylight, will be even more enjoyable than the 70 m. mentioned above. The bold hills to the r. are those of the province of Kishū. The land to the l. is the E. coast of the Island of Shikoku. At 25 hrs., the ship is off Hiino-Misaki, and after steering due north for 26 m., will pass through Izumi or Yura Strait, which is about 6 m. wide, the passage for ships being narrowed to 2 m. by two islands called Ji-no-shima and Oki-no-shima, on the W. side of which latter is a lighthouse. Observe both r. and l. how the heights have been levelled for the erection of forts, to protect this approach to Ōsaka and Kōbe. From the light on the islet in Yura Strait to Kōbe is a run of 26 m. across a completely landlocked bay, with the large Island of Awaji on the left. Kōbe is generally reached at from 28 to 30 hrs. The highest hill seen to the r., with white temple buildings sparkling in the sun, is Maya-san; the highest away to the l. behind Hyōgo is Takatori.

Passenger steamers usually remain 24 hrs. at Kōbe, which affords an opportunity to visit Kyōto.

The chief distances of the run between Yokohama and Kōbe, as made by the *Nippon Yūsen Kwaisha* steamers, are as follows:—

Yokohama to:—	*Miles.*
Lightship	2
Kwannon-zaki	14
Cape Sagami	23
Rock Island	74
Ōshima	244
Hiino-Misaki	297
Oki-no-shima	322
Hyōgo Point	346
Company's Buoy	348

SECTION III.

CENTRAL JAPAN.

Routes 26—42.

ROUTE 26.

Karuizawa-Naoetsu-Niigata Railway.

MATSUMOTO. TEMPLE OF ZENKŌJI. EXCURSIONS FROM NAGANO. LAKE NOJIRI. ASCENT OF MYŌKŌ-ZAN. ISLAND OF SADO.

Distance from Karuizawa	Names of Stations	Remarks
	KARUIZAWA.	Tōkyō to Karuizawa (see Rte. 12).
8m.	Miyoda	
13¼	Komoro	
19¾	Tanaka	
21½	Ōya	Alight for Nakasendō.
24¾	UEDA	Road to Matsumoto.
31¼	Sakaki	
37¼	Yashiro	
40½	Shinonoi	
46	NAGANO	
48¾	Yoshida	
52¾	Toyono	Road to Kusatsu over the Shibu-tōge.
57¾	Mure	
64	Kashiwabara	Alight for Lake Nojiri.
69½	Taguchi	Alight for Akakura.
73¾	Sekiyama	
81½	Arai	
87¾	Takata	
92	NAOETSU	
92¼	Kasuga Shinden	
96½	Saigata	
99	Katamachi	
103	Kakizaki	
106¼	Hassaki	
114½	Kashiwazaki	
119¾	Kitajō	
126¼	Tsukano-yama	
131½	Raigōji	
135¼	Miyauchi	
137½	NAGAOKA	
144½	Mitsuke	
147	Obiori	
150¾	SANJŌ	Alight for Yahiko.
151¼	Ichi-no-kido	
156½	Kamo	
163¼	Yashiroda	
167	Niitsu	
172¾	Kameda	
176½	NIIGATA (Nuttari)	

This line, starting from an elevation of 3,080 ft. at Karuizawa, descends to the sea-coast at Naoetsu, and so far is the most picturesque railway route in Japan. The second section, from Naoetsu to Niigata, is vastly inferior. The first five or six miles are over a fairly level plain; but the conditions are changed when the southern slope of *Asama-yama* has to be rounded. Here lies a water-shed whence flow large rivers north and south, towards the Sea of Japan and the Pacific respectively. All the drainage of the great volcano pours down through deep gullies into the channel of one or other of these rivers. The soil, a loosely packed volcanic ash and gravel of light colour, is easily scooped away, and large chasms are left whose sides the highway descends and ascends in zigzags. Throughout most of this section, the traveller looks down from a giddy height on rice-fields far below. From a point near Oiwake, where the Nakasendō is left behind, on to Komoro, opportunities are afforded of seeing to advantage the Iwamurata plain, backed by the imposing range of Yatsu-ga-take. Asama-yama has a less smiling aspect on this side; the flat top of the cone lengthens out, the pinky brown colour of the sides assumes a blackish hue, and chasms rough with indurated lava break the regularity of the slopes. Before Komoro is reached, a long volcanic ridge, dominating the valley of the river Chikuma as far as Ueda, reveals the fact that Asama is not an isolated cone, but the last and highest of a range of mountains. A former crater, which has discharged itself into this valley and is now extinct, displays a row of black jagged rocks in the hollow between Asama and the next peak of the range,—a striking feature as seen from Komoro.

Komoro (*Inn*, Tsuru-ya; *Tea-house*, in public garden with pretty view) is a busy commercial centre.

Formerly the seat of a Daimyō, it has turned its picturesque castle-ground overhanging the river, into a public garden. Saddlery, vehicles, and tools for the surrounding district are manufactured here. A short description of the old *Monastery of Shakusonji*, which lies 1 *ri* from the station, will be found on p. 184.

From Komoro to Ueda the railway runs down the valley of the *Chikuma-gawa*, whose S. bank is here formed by a series of bold bluffs, in many places descending sheer into the water. This river, also called the Shinano-gawa, flowing towards the N., becomes one of the great rivers of Japan, and falls into the sea at Niigata. The massive Shinshū-Hida range is now also in sight, its mountains, even in the height of summer, being streaked with snow. A few miles before Ueda, the valley opens out into a circular plain of which that town is the centre.

Ōya (*Inn*, Ōya-kwan, at station), though a tiny place, has some importance for travellers as having become, since 1891, the starting-point for the journey down the Nakasendō (see Route 24).

Ueda (*Inns*, Uemura-ya, Tsuzuki-ya, both with branches at station) possesses few attractions. White and other silks of a durable quality are the principal products of the district. It is specially noted for a stout striped silk fabric called *Uedajima*.

[The important town of Matsumoto may be reached from Ueda by jinrikisha (2 men necessary) over the *Hōfukuji-tōge*, 4,400 ft. high, the distance being 11 *ri* 25 *chō* (28½ m.). The summit of the pass affords a comparatively narrow prospect in the direction of Matsumoto, but commands, on looking backwards, a fine mountain panorama, including Asama-yama and Shirane-san. Before descending into the plain, one of the grandest views in Japan discloses itself. The whole Hida range spreads out before the spectator, Yari-ga-take being specially conspicuous by its spear-shaped peak which resembles the Matterhorn. In the foreground are well-wooded hills, in the distance the river winds like a silver thread. A branch railway is in course of construction from Shinonoi near Nagano, which, passing through Inari-yama and Ōmi, will strike across to the valley of the Saigawa at Kawate, and reach Matsumoto. The project includes an extension from Matsumoto to Shiojiri on the Nakasendō.

Matsumoto (*Inns*, Maru-mo at Hitotsu-bashi, and Mangiku in Uramachi) is the centre of trade between the southern part of this province and the province of Echigo. It stands in the midst of a wide, fertile plain, bordered on all sides by magnificent mountain ranges. A picturesque portion of the castle of the former Daimyō still remains. The principal local products are silk (though not the finest quality), candied fruits, socks, and baskets and boxes of bamboo work. The largest filature, called *Kaimeisha*, is situated at Shimizu, a short distance S. E. of the town.

Rather than stop at Matsumoto, those in search of pure air and the picturesque should repair to the spruce little vill. of *Asama*, 30 *chō* to the N.E., noted for its hot springs. Of the numerous *inns*, the best is the * Me-no-yu.

Basha run from Matsumoto to *Seba* on the Nakasendō, 4 *ri* 17 *chō* (11 m.).

Matsumoto forms convenient headquarters for expeditions

among the great mountains described in Route 31. A pleasant river trip can also be made hence down the *Saigawa* to Shimmachi, the cheap public boat leaving Matsumoto every morning and arriving about 3 P. M. A private boat (1900) costs 15 *yen*. The Sanseiji gorge, which is passed about half-way, offers fine rocky landscapes. There are numbers of floating rice-mills of a primitive type, consisting of a house-boat moored in the current, and having a paddle-wheel on each side actuated by the passing water. They look like a fleet of paddle-boats continually going against the stream, but making no headway. From Shimmachi it is 4 *ri* over a hilly road to *Shinonoi*, whence train to Nagano. The head waters of the Saigawa are near Lake Suwa. It joins the Chikumagawa a short distance to the S.E. of Nagano, combining with this latter to form the great Shinano-gawa.]

The old castle of Ueda, of which one watch-tower still remains intact, stands on the river bank beyond the town. The exit from the amphitheatre of hills enclosing Ueda is narrow and hidden from view. Just before the line approaches it, a curious bluff with a cave in its face is noticeable on the other side of the river.

Before reaching Yashiro, there is, on the other side of the river, a hill with the curious name of *Oba-suteyama*, that is, "the Hill where the Aunt was Abandoned."

It is explained by a legend which tells us that the abandoned one was Oyamabime, aunt to Ko-no-hana-saku-ya-Hime, the lovely goddess of Fuji, who married Ninigi-no-Mikoto, the first ancestor of the Imperial family of Japan. This Oyamabime was so ugly, ill-tempered, envious, and malicious that none of the gods would take her in marriage. Her nephew and niece, in despair that her evil disposition should thus stand in the way of her happiness, entreated her to reform, but in vain. At last the younger goddess suggested that a tour through the beautiful scenery of Shinano, where she might contemplate the moon from some lofty mountain-top, would be likely to have a softening effect. So they set out together, and after surmounting innumerable peaks, at length reached this place. Saku-ya-Hime mounted a stone, and pointing with her finger, said to her aunt, "Yonder is a rock. Climb up it and look calmly round, and your heart will be purified." The aunt, tired with her long journey, melted under the gentle influences of the harvest moon. Turning to her niece, she said, "I will dwell forever on this hill-top, and join with the God of Suwa in watching over the land." And with these words, she vanished in the moonbeams.—This legend, though told of Shintō divinities, is probably of Buddhist origin.

At **Yashiro** a road branches off to the important town of *Matsushiro*, and down the r. bank of the Chikuma-gawa to Niigata. Before reaching Nagano, both the Chikuma and the Saigawa are crossed. One of the spans of the Saigawa viaduct is 200 ft. long.

Nagano (*Inns*, Fuji-ya, semi-foreign; Ōgi-ya; *Europ. Restt.*, Seiyō-ken), is the capital of the prefecture of Nagano, which comprises the whole province of Shinshū. It is beautifully situated at the foot of lofty mountains, which form an imposing background and almost surround it. A considerable trade is done in woven goods and agricultural implements. Numerous fine buildings in foreign style, and crowds of pilgrims thronging the streets, give the town an air of exceptional prosperity. The Japanese Club, called *Jōzan-kwan*, which has a room of 144 mats, commands a fine prospect. The Buddhist *Temple of Zenkōji*, belonging to the Tendai sect, is one of the most celebrated in the whole empire, and was founded as far back as A.D. 670, though the oldest portion of the present buildings dates only from the latter half of the 15th century. It is dedicated to Amida and his two followers, Kwannon and Daiseishi, a group of whose images is here en-

shrined; also to Honda Yoshimitsu and his wife and son, Yayoi-no-Mae and Yoshisuke, who are worshipped as the pious founders.

The sacred group is said to have been made by Shaka Muni himself out of gold found on Mount Shumi, the centre of the Universe. After various vicissitudes in China and Korea, it was brought to Japan in A.D. 552, as a present from the King of Korea to the Mikado on the first introduction of Buddhism into Japan. All the efforts of the Japanese enemies of Buddhism to make away with the image were in vain. Thrown into rivers, hacked at, burnt, it survived all, and finally found a resting-place at Zenkōji in A.D. 602.

The popular Japanese proverb "*Ushi ni hikarete Zenkōji-mairi*," lit. "to be led to the Zenkōji pilgrimage by a cow" refers to an old legend. A cow, so the story goes, ran off one day with a piece of cloth which a wicked old woman had set out to dry, and was pursued by her to the temple, where Buddha, appearing in a halo of light, softened her heart and rewarded her even in this world by restoring her washing to her when she reached home again. The proverb applies to good coming out of evil.

Rows of shops for the sale of rosaries and pictures of the sacred triad line the court. Behind the shops are the houses of the priests, each in its own trimly laid-out garden. At the end of this court is the chief gateway, with images of Monju and the Shi-Tennō, which are exhibited only on New Year's day. The building l. of the entrance, called *Dai-Hongwan*, is the residence of an abbess belonging to the Imperial family (*Ama Miya Sama*), and of a sisterhood of nuns. It was rebuilt in the old style during the years 1890-1900, and glitters with gold. The gallery behind is used to exhibit pictures and other works of art on special occasions, whence the visitor passes to the princess's private oratory and her reception room. Higher up and also to the l., is the *Dai-Kanshin*, the residence of the abbot, now in process of reconstruction. Both sets of buildings have pretty gardens. At one or other, according to circumstances, religious pictures and charms are sold, also shirts called *kyō-katabira*, lit. "sutra shirts." Each pilgrim purchases one, and keeps it by him till the hour of death, to be dressed in it for burial. At the same time, what is called a *kechi-myaku*—a particular kind of charm—is placed in the corpse's hand.

The Main Temple, erected in 1701, is a two-storied building 198 ft. in depth by 108 ft. in width, with a huge three-gabled roof, so that the ridge is T-shaped. This form is called *shumoku-zukuri*, from its resemblance to the *shumoku*, a wooden hammer with which the Buddhists strike the small bell used by them in their religious services. The roof is supported by 136 pillars, and there are said to be 69,384 rafters, the same number as that of the written characters contained in the Chinese version of the Buddhist scriptures. The sacred golden group, standing in a shrine on the W. side, is kept in a reliquary dating from A. D. 1369, shrouded by a curtain of gorgeous brocade. For a moderate fee, the curtain is raised so as to show the outermost of the seven boxes in which the image is enclosed. A space of 88 mats (about 1,600 sq. ft.) is set apart for the worshippers. On the E. side of the main hall is an entrance to a dark gallery which runs round below the floor of the chancel (*naijin*), issuing again by the same door. To complete this circuit (*kaidan-mawari* or *tai-nai-meguri*) thrice, is believed to save the pilgrim from the peril of eternal damnation. More than 200 bronze and stone lanterns crowd the space in front of the main hall.

In front of the *Kyōzō*, or Sacred Library, on the l. of the main building, are two praying-wheels in stone, fixed in pedestals 7 ft. high, and bearing the invocation "*Namu Amida Butsu*."

The principal festivals are the *Dai Nembutsu*, or Great Invocation of Buddha, held on the 31st

July, those held at the vernal and autumnal equinoxes, and one on the 14th March, in commemoration of the terrible earthquake which shook this region in 1847. The 13th July is a civic gala day. A specially grand festival is held once every seven years in April and May; the last of these occurred in 1900.

On the r. of the temple enclosure is the *Public Garden*, which commands a good view of the valley.

Excursions from Nagano.

1. **Burando Yakushi**, 1 *ri* N.E. of the town, a shrine dedicated to the Buddhist god of medicine, is perched high above the path in a large tree growing out of the rock. Close by are some petroleum springs.

2. **Togakushi-san** and **Kenno-mine.** Five *ri* from Nagano stands the temple of Togakushi-san, whither the god Tajikara-o-no-Mikoto is said to have hurled the rocky door of the cavern in which the Sun-Goddess had hidden herself (see the legend as given on p. 45). The road, which is passable for jinrikishas, leaves the town on the l. side of the temple of Zenkōji, and winds up a narrow ravine to the hamlet of *Arayasu*, whence, leading over low hills, it reaches the rest-house called *Nyūzaka* in 45 min., and then issues on to the moor which encircles the base of Izuna-san at a height of 3,750 ft. above the sea. In 15 min. more we come to two tea-houses known as *Ōkubo*. The path then descends for about 1 m. to a point where it divides, the r. branch proceeding direct to the vill. of *Togakushi* (*Inn*, Kambara), at the upper end of which the *Chū-sha* temple is situated, the l. reaching the *Hōkō-sha* after 12 *chō* more. The latter temple, standing at the top of a long flight of steps lined with old cryptomerias, is a spacious building decorated with carvings of some merit. From the Hōkō-sha to the village is a pleasant walk of 12 *chō* through a wood. Except for their beautiful surroundings, little remains about the temples to attract the visitor; a fine modern bronze water-basin in the lower court of the Chū-sha, and the sepia drawing on the roof of the main hall are, however, worth inspection. The road to the *Oku-sha* (30 *chō*) is almost level the whole way, except during the last few hundred yards. It stands at the head of a romantic ravine, and commands a fine view including the summits of Fuji and Asama-yama.

Those who intend to climb *Kenno-mine* (8,080 ft.) will do best to pass the night at Togakushi. Whether one ascends viâ *Omote-yama* (6,000 ft.), and passes thence along the rugged ridge to *Ura-yama* in order to make the complete circuit, or takes the latter only, a long day should be allowed for the expedition. The path up Omote-yama leads directly behind the priest's house at the Oku-sha, and is so precipitous in parts that chains have been affixed to the trees and rocks for the benefit of pilgrims. *Waraji* are indispensable. To ascend Ura-yama only, one does not touch the Oku-sha, but takes the path which diverges from the main road to *Kashiwabara* at about 1 *ri* from Togakushi. The distance to the summit is variously estimated at from 4 to 5 *ri*. A little below stands a hut where pilgrims pass the night, in order to witness sunrise from the peak, whence Amida is supposed to be visible riding on a cloud of many colours.

3. **Izuna-san** (6,080 ft.) should be ascended from the vill. of Togakushi, whence the summit may be gained in 2 hrs. easy walking up a long spur. Another path, by which the descent is usually made, strikes up from the moor on the Nagano side, 20 min. beyond the Nyūzaka tea-house mentioned above; but it

is exceedingly steep and covered with dense undergrowth. A hut, in which pilgrims sleep, occupies one side of the summit. The view is very extensive in every direction. The descent takes rather less than 2 hrs., and emerges on the moor at a point where the traveller may either return to Arayasu, or strike away to the l. by a path leading over the moor to *Kashiwabara* station,—a 3 hrs. walk.

The railway from Nagano continues along the plain as far as

Toyono (*Inn*, Sakamoto-ya). Here it enters a narrow valley, which it follows up until Kashiwabara is reached at a height of 2,200 ft. At Toyono, a road leads over the Shibu-tōge to Kusatsu (see p. 192). A fine view is obtained of Izuna-san on the l. as

Kashiwabara is approached. This section of the line traverses a region where the snowfall is peculiarly heavy, drifts occasionally accumulating to a depth of over 10 ft., and stopping all traffic for weeks at a time.

[The traveller with time to spare should alight here to visit the beautiful little lake called *Nojiri-ko*, 1 *ri* distant, and then proceed to the hamlet of Akakura, 3 *ri* further, lying on the side of Myōkō-zan, and noted for its hot springs. Jinrikishas can be taken all the way. Those going direct to Akakura alight at the next station, *Taguchi*, from which the baths are 34 *chō* distant by jinrikisha. The way from Kashiwabara is through a pleasant oak-wood, whence it descends slightly to

Nojiri (small *inn*), situated on the shores of the lake, which is surrounded by low hills covered with thickets. On a densely wooded islet is a temple called Uga-no-Jinja. In front of the temple stand two magnificent cryptomerias, one of which measures 27 ft. in circumference. The view of the giant masses of Izuna, Kurohime, and Myōkō-zan, as seen from the island, is exceptionally fine. The waters of the lake find an outlet into the Sekigawa, which, flowing from sources on Togakushi-san and Yakeyama, falls into the sea at Naoetsu.

Akakura is a favourite summer resort of the inhabitants of Takata and other places on the plain. It possesses many *Inns*, the *Kōgaku-rō best, with European food, open from June to October inclusive, and numerous baths, public and private, which are supplied with hot water brought in pipes from sources 2 *ri* further up the mountain. From the hamlet nothing obstructs the glorious prospect of the rich plain extending down to Naoetsu on the Sea of Japan, and of the island of Sado on the dim horizon. About 3 *ri* off, between Kurohime and Myōkō-zan, is a large waterfall called *Nae no taki*. Akakura is the most convenient point from which to ascend

Myōkō-zan (8,180 ft.). This mountain is not free from snow until July. The ascent can be made by a good walker in 3 hours. There are two paths, passing respectively by Minami Jigoku-dani and Kita Jigoku-dani. Traversing the little public garden at the top of the village street, the last-mentioned goes straight on, while the former bears to the l. This has more varied scenery, and is somewhat shorter. The path leads through the long grass for some distance, and then climbs steeply to a point whence Fuji is seen,—50 *chō* from Akakura. At about 2 *ri*, the hut of the sulphur workers below Minami Jigoku-dani is reached, whence, for about 10

chō, the path ascends the steep course of a rivulet under the cane-brake; and soon after, at a small shrine, the path from the Kita Jigoku-dani joins it from the r. A little above this is the Rokudō-no-ike, whence to the top is a steep but nowhere dangerous climb of 20 *chō*, partly assisted by chains. On the summit stands a small wooden shrine dedicated to Amida, near which tepid water oozes out drop by drop. Myōkō-zan forms part of an extinct volcano. The mountains immediately surrounding it are the long semi-circular ridge called Myōkō-zan-no-Urayama on the S.E., and Kanayama on the N. The view to the S.E. includes Asama and Fuji. Directly S. rises Kurohime with its two peaks, between which is seen the top of Izuna-san. Ken-no-mine bears about S.S.W., while the round-topped mountain bearing W.N.W. is Yakeyama, an extinct volcano. To the N.E. the view extends over the plain of Echigo to the Sea of Japan and the Island of Sado.—In descending, the path to the l. at the hut below the Rokudō-no-ike and viâ the Kita Jigoku-dani solfatara may be taken. It is in parts, however, very narrow, and overhung with tall grass and weeds. The mountain is much frequented by pilgrims, especially on the 23rd night of the 6th moon, old style, when they go up in great numbers by torchlight, but do not pass through Akakura.]

There is a falling gradient of about 600 ft. in the 4½ m. traversed between *Taguchi* and *Sekiyama*. The ascent of Myōkō-zan may also be made from here, but it involves a longer walk over the moor than from Akakura. The gradient is still heavy until Arai is reached, where the country becomes flatter.

Arai is a flourishing town noted for tobacco, pueraria starch (*kuzu*), and petroleum, the springs being in the immediate neighbourhood. Here is first seen the custom peculiar to most of the towns in Echigo, of having covered ways along the house-fronts, for use when the snow lies deep in the streets.

Takata (*Inn*, Kōyō-kwan) is a large place, formerly the castle-town of a Daimyō named Sakakibara, one of the four families who enjoyed the privilege of providing a regent during the minority of a Shōgun. The town is traversed by a long street, which bends repeatedly at right angles. Cotton-weaving is extensively carried on. The *Hokkoku Kaidō* branches off l. near here to the provinces of Kaga, Echizen, etc. (see Route 42).

Naoetsu (*Inns*, Ika-gon, Matsuba-kwan), near the mouth of the Sekigawa, is a port of call for steamers to Fushiki (10 hrs.), and other places on the West coast. Naoetsu produces a jelly called *awa-ame*, made from millet, and appreciated by both Japanese and Europeans. A great annual horse—or, to be quite correct, mare—fair is held during the month of July in the suburb of Kasuga Shinden. The animals are brought from Shiiya and other localities in the province of Echigo.

Half a *ri* to the S. of Naoetsu lies the vill. of *Gōchi* (*Inn*, Shimizu-ya), a favourite resort during the hot weather, where several good tea-houses have been built on cliffs overlooking the sea. Excellent bathing may be had on the long stretch of sandy beach immediately below, so that altogether those compelled to remain over-night in this neighbourhood will find it a pleasanter resting-place than stuffy, uninteresting Naoetsu.

[Travellers desirous of following the coast line southward to Toyama, will find the itinerary at the end of Route 42. Except the first day of bold cliffs, it is

mostly dull travelling, partly along the beach, and partly through rice-fields. Mr. Percival Lowell thus describes it:—"Every few hundred feet, we passed a farm-house screened by clipped hedgerows and bosomed in trees; and at longer intervals we rolled through some village, the country pike becoming for the time the village street. The land was an archipelago of homestead in a sea of rice."]

Leaving Naoetsu, the line runs through pine-trees, following the coast which at first is flat and sandy. There is considerable tunnelling between *Hassaki* and Kashiwa-zaki through the lower spurs of Yoneyama, which here actually come down to the sea, helping to form the only picturesque portion of this section of the route.

All this coast district, as far as a town called Tera-domari, is inhabited by a population of hardy fishermen; and the sea yields bream (*tai*), plaice (*karei*), and a kind of brill (*hirame*), in large quantities and of great size. The fish caught here are considered much superior in flavour to those taken off the coast of Etchū further west. The women are sturdy and capable of the hardest toil. They usually perform the labour of porters, and even drag carts. Muslin made of hemp, and called *Echigo chijimi*, is woven in the villages, and generally dyed indigo colour with a faint pattern in white. The Japanese esteem it highly as material for summer clothing.

At the large town of **Kashiwa-zaki** (*Inn*, Tenkyō) the railway leaves the coast, turning eastwards to tap the commercial cities in the valley of the Shinano-gawa. It traverses the wide plain of Echigo, whose rice yield makes this province extremely rich. The flatness of the near prospect is relieved by fine views of distant mountain ranges. The line crosses the Shinano-gawa before reaching

Nagaoka (*Inn*, Masumi-tei), a large and prosperous place with streets laid out at right angles. The river is a source of danger, as it frequently overflows its banks during the autumn rains. The water at Nagaoka is very bad, owing to the soil being permeated with oil. Extensive petroleum refineries occupy one of the suburbs. The wells are at *Urase*, *Hire*, and *Katsubo*, which places lie close together in the range of low hills called Higashi-yama, some 3 *ri* to the E. of the city.

Although the discovery of oil in the province of Echigo dates from a very early period, the development of the industry itself is of quite recent origin, the first serious attempts to work the fields near Nagaoka dating only from 1889. There are now over 200 wells at Urase, and some 70 at Katsubo. Their depth ranges between 500 and 700 feet. Most of the digging is done by hand; and though some machine pumps have been set up, the miners prefer to bring the oil to the surface by hand-pulleys. Iron conduits leading from the works convey the crude oil into the refineries at Nagaoka. The refined product enjoys a good reputation in the trade.

In the same direction, but 3 *ri* further E., stands the small town of *Tochio*, which produces the best *tsumugi* in the province. Uesugi Kenshin (see p. 85) was born here, and various relics of him are preserved at the temple of Jōanji.

Sanjō (*Inn*, Echizen-ya). A stay at this place might be availed of for two expeditions. The first is S.E. up a tributary stream, the Igarashi-gawa, to a spot some 6 *ri* distant, where the torrent flows between cliffs 70 ft. high. There are several tea-houses at this cool summer resort, which is called *Yagi*. Four or five *ri* further on, at *Yoshi-gahira* (1,350 ft. above sea-level), is a lake with a hot spring in the middle. At *Nyohōji*, about 1 *ri* from Sanjō in this direction, natural gas issues from the ground, and is utilised by the peasants for heating and lighting.

The other long expedition from Sanjō is to *Yahiko*, where, on a high hill on the coast (2,100 ft.), stands a Shintō temple resorted to by

worshippers from the whole province. This eminence affords a splendid panorama, bounded on the E. and S. by lofty mountain ranges, with Iide-san due E. towering above its attendant peaks.

The country continues flat for the whole of the rest of the way.

Niitsu is noted for its kerosene wells.

Nuttari, the terminus of the railway, is a suburb of Niigata, lying on the opposite or E. side of the river.

Niigata (Hotel by Miola, called Restaurant International; *Inns*, *Yōshi-kwan, Kushi-sei), capital of the prefecture of the same name, is situated on a narrow, sandy strip of land between the Shinano-gawa and the sea.

Niigata was opened to foreign trade in 1869; but the commercial expectations entertained with regard to it have not been fulfilled, and almost the only foreigners now residing there are a few missionaries. Owing to the bar at the mouth of the river, vessels of foreign build cannot enter the port, but are compelled to anchor in the roadstead outside. A supplementary port in the Island of Sado, called *Ebisu Minato*, is open to foreign vessels to take refuge in when the direction of the prevailing wind renders it dangerous to anchor off Niigata; but trade is not permitted there.

Not many centuries ago, the site of Niigata was 8 or 10 m. out at sea. A curious map, about 800 years old, shows Sanjō as a sea-port town, and there exists confirmatory evidence that the whole of the rich alluvial plain here extending between the mountains and the sea—100 square miles or more—has become dry land within historical times, partly by the silting up of rivers, partly by upheaval of the land.

The town, which covers an area of rather more than 1 sq. mile, consists of five parallel streets intersected by other streets and canals. A line of low sand-hills shuts out all view of the sea. The climate of Niigata is very trying,—hot in summer and terribly cold in winter, snow falling to a depth of 2 or 3 ft., and lying for a considerable time. The houses are built with their gable-ends towards the street, and the roofs are prolonged beyond the walls in order to prevent the snow from blocking up the windows. An enormous quantity of coarse lacquer-ware is manufactured at Niigata; and articles of a peculiar pattern called *mokusa-nuri*, or "sea-weed lacquer," are brought for sale from the district of Aizu where they are produced. In the suburbs of the city, *Echigo chijimi* is manufactured from hemp. The small public garden surrounding the Shintō temple of Haku-san, affords a fine prospect of the river and of the lofty range of mountains some 10 *ri* distant to the E.

Travellers intending to proceed north from Niigata, are advised to take steamer to Sakata, Tsuchizaki (Akita), Noshiro, or Hakodate; or else they may cut across country to Wakamatsu, and join the Northern Railway at Koriyama (see Routes 68, 69, and 65).

Island of Sado.

The Island of **Sado**, which lies 32 miles W. of Niigata and is included in the same prefecture, can be reached by small steamer from the latter place in about 5 hrs. Steamers run daily from May to October; for the rest of the year the sailings are irregular, on account of the frequent storms that prevail on this bleak coast. The island is hilly and picturesque, consisting of two groups of mountains, separated by a cultivated plain. The principal formation is limestone. Sado has a population of 115,000, and is principally noted for its *gold and silver mines* situated close to the town of Aikawa, which have been worked from the earliest times. During the middle ages, Sado was used as a place of exile for criminals. Among those who were relegated to its inhospitable shores, was the Buddhist saint, Nichiren.

Aikawa (*Inn*, Takada-ya) is a

poor-looking place, though it has a population of 15,500, and though the gold and silver mines are so near at hand.

Ebisu Minato (*Inn* by Itō Seiemon), where passengers from Niigata generally land, is a large but wretched village, situated on a narrow strip of beach between the sea and a lagoon. The distance from Ebisu Minato to Aikawa is 6 *ri* 29 *chō* (16½ m.),—a pretty walk.

ROUTE 27.

Ways to and from Kōfu.

1. Kōfu and neighbourhood. 2. Tōkyō to Kōfu by the Kōshū kaidō [Saruhashi to Yoshida]. 3. Valley of the Tamagawa. 4. Down the rapids of the Fujikawa to Minobu and the Tōkaidō. 5. Kōfu to Shimo-no-suwa. 6. From Kōfu over the Misaka-tōge to Yoshida and Gotemba. 7. From Komoro to Kōfu by the Hirasawa-daimon-tōge.

Kōfu is a pleasant resting-place after arduous travel,—its central situation in the beautiful province of Kōshū, and its proximity to places of such peculiar interest as Mitake, Fuji, Minobu, the Rapids of the Fujikawa, etc., causing it to be included in so many different tours as to render a description of the several ways to and from it advisable.

1.—Kōfu and Neighbourhood: Mitake and Kimpu-zan.

Kōfu (*Inns*, Chōyō-tei, with Europ. *restt.*, and *Bōsen-kaku in the public garden, Yonekura in Yanagi-machi; Sadokō), capital of the province of Kōshū and of the prefecture of Yamanashi, is noted for the progressive spirit of its people. For its size, it has more buildings in European style than any other provincial town in Japan. Conspicuous amongst these are the Prefecture, the Normal School, the Banks, the Court-houses, the Town Hall, the Industrial School, and the silk filatures.

The silk industry has advanced by leaps and bounds during the last few years, so that Kōfu now boasts several reeling and weaving establishments, employing each from 100 to 400 hands, mostly females, whose work-hours are from 5 A.M. to 8 and sometimes 11 P.M., without any interval for meals or any Sunday rest! This goes on all the year round, with the exception of a couple of months in winter. It should be added, in justice to the employers, that the workers appear healthy and contented. Perhaps the practice is not so bad as the theory. Almost all the silk of this district is exported.

The castle grounds were many years ago turned into an experimental garden. The platform, where the keep formerly stood, affords a fine view of the town and surrounding country. The grounds of the public garden formerly belonged to the Buddhist temple of *Ichirenji*:—notice the twelve stone lanterns carved each with one of the signs of the zodiac. Kōfu is noted for its *kaiki*, a thin silken fabric used for the linings of dresses and for bed-quilts; also for a sweetmeat called *tsuki no shizuku*, that is "moon-drops," consisting of grapes coated with sugar. The province of Kōshū produces excellent grapes, which are in their prime about the end of September or mid-October. Crystals are found at Mitake in the neighbourhood. A great festival, called *Miyuki no Matsuri*, is held in Kōfu on the 15th April, with the pious object of averting the floods of the Fuefuki-gawa.

From Kōfu a delightful day's excursion may be made to the temples

FOR MURRAY'S HANDBOOK

TOYODO ENGRAVING OFFICE TOKYO.

of **Mitake,** distant about 4½ *ri*. Jinrikishas should be taken over the first flat bit as far as *Chizuka* (1 *ri*), or with two men even to *Kissawa* (2 *ri* from Kōfu). At Kissawa a local guide should be engaged, who will lead the pedestrian up along the *Shindō*, or New Road, in the romantic gorge of the Arakawa, a torrent forcing its way between gaunt granite walls, with pines and other trees and flowering shrubs perched on every ledge of the lofty rocks. The valley widens out at *Ikari*, a hamlet 10 *chō* below Mitake, and thenceforward the scenery becomes less wild. The *vill. of Mitake* has several decent inns. Specimens of rock crystal are sold in the village, being brought from mines in the neighbourhood of Kurobera on the way to Kimpu-zan. As for the temples, once so magnificent and still far-famed, modern Shintō iconoclasm, abetted by neglect and scarcity of funds, has wrought sad havoc. Their site, and the grove of giant trees that shades them, still remain impressive; otherwise there is little to go so far to see. The yearly festival at Mitake is held on the 10th to 15th of the 3rd moon, old style, when azaleas and kerria-blossoms adorn the scene.

On returning, one should take the *Gedō*, or Lower Road, which offers beautiful contrasts of upland and forest scenery with that of rocks inferior only to those of the Arakawa gorge. Shirane-san, Koma-ga-take, Fuji, and numerous other mountains are seen to great advantage.

An alternative way to Mitake leads by the vill. of Wada, 10 *chō* out of Kofu, whence walk.

Kimpu-zan. The climb up and down this granite mountain, 8,300 ft. high, can be accomplished in one day from Mitake by making an early start. The way lies through the vill. of *Kurobera*, whose neighbourhood furnishes those crystals for which the province of Kōshū is celebrated. Near a Shintō shrine 2¼ hrs. beyond Kurobera, there is a good-sized hut for the accommodation of pilgrims; and here the real ascent begins, the distance hence to the summit being about 2,000 ft. The way lies over a heap of large boulders. At two places, ladders are fixed to assist the climber over difficult gaps, and at two others chains give additional security; but even without the help of these, there would be no danger. The top is crowned by a huge inaccessible mass of granite, rising to a height of some 50 ft., and forming a landmark by which the mountain can be recognised at a great distance. The view includes Asama-yama on the N., Yatsu-ga-take almost due W., Fuji to the S., and the lofty mountain range on the western boundary of the province of Kōshū.

2.—From Tōkyō to Kōfu by the Kōshū Kaidō. [From Sakuhashi to Yoshida.]

The line of railway now in course of construction along this ancient and picturesque highway will, when completed, afford the quickest means of reaching Kōfu. But Kōshū, the province from which the road takes its name, is encircled by such a barrier of mountains that the engineers have no easy task, and it may be two or three years yet before the older methods of travel can be abandoned. At present the first stage of this journey, viz. as far as Hachiōji, is by train from either Shimbashi or Shinjiku station, 1¼ hr. from the latter (see p. 144). The *Itinerary* of the rest of the route is as under. The road is often heavy in parts, except close to the larger villages; and continual endeavours to improve it by avoiding hills, etc., make some of the distances vary slightly from time to time.

HACHIŌJI to :—	*Ri*	*Chō*	*M.*
Komagino	2	19	6¼
Yose	2	30	7
Yoshino		33	2¼
Ueno-hara..... ..	1	27	4¼
Tomihama	3	15	8¼
Saruhashi	1	--	2½
Ōzuki	1	2	2½
Kuronota	2	29	6½
Katsanuma	3	15	8¼
KŌFU	4	2	10
Total	24	2	58½

The whole ground may be covered in 2 days, by taking jinrikishas from Hachiōji to Kōfu, and sleeping the first night at Saruhashi. Carriages of the usual springless kind run the whole way. From

Hachiōji (*Inn*, Kado-ya), the road lies along the flat to *Komagino*, beyond which vill. a gradual rise leads up the *Kobotoke-tōge*. The modern highway, avoiding as it does the summit of the pass (1,850 ft.), misses the extensive view over the plain of Tōkyō and the sea, for which this portion of the journey was formerly noted; but on the way down on the other side, there is a fine prospect of the Kōshū mountains. Soon the fertile valley of the Banyū-gawa, also called Katsura-gawa, comes in sight. This river flows at the bottom of a deep ravine, and remains a constant companion as far as Ōzuki. Some poor hamlets are passed before reaching

Yoshino (*Inn*, Sakamoto-ya).

Ueno-hara (*Inn*, Uehara) lies on a plateau, and has no wells. All the water has to be brought from a distance in wooden pipes, and is consequently foul. From Ueno-hara, the road plunges down to the bed of the Tsurukawa, a tributary of the Katsura-gawa. The scenery becomes very pretty before reaching

Saruhashi (*Inns*, Daikoku-ya, Kubota),

that is, the "Monkey's Bridge," also called *Enkyō*, the latter name being but the Chinese pronunciation of the same ideographs which in pure Japanese read *Saruhashi*. The place derives its name from the bridge having formerly been a mere crazy plank, such as monkeys alone might be supposed likely to venture across.

Perpendicular cliffs frown down upon the dark emerald stream, which is narrow and deep at this point. The present bridge is of the cantilever sort, having the ends of the horizontal beams planted deep in the soil that covers the rock. Saruhashi, though an inconsiderable place, claims a certain importance as a market-town for the surrounding villages, and also manufactures *kaiki*. Another cheaper fabric called *tsumugi*, spun from refuse silk, is manufactured in several of the neighbouring towns.

The scenery continues lovely after passing Saruhashi. There is a celebrated view at a point where the Katsura-gawa is joined by one of its affluents, the Wata-gawa, between Saruhashi and Komahashi.

Ōzuki is badly situated, as a hill rising behind it shuts out the sunlight and the view of Fuji.

[A road to Yoshida, from which place Fuji may be ascended (see p. 172), branches off here to the l., following up the valley of the Katsura-gawa, and passing through the cleanly and thriving town of **Yamura** (*Inn*, Susuki-tei). At *Tōka-ichiba* there is a pretty cascade, which is seen to best advantage from the verandah of the tea-house close by. The distance from Ōzuki to **Kami-Yoshida** (*Inns*, Osakabe, Kogiku) is just under 6 *ri*. The whole road is in a manner dominated by Fuji, beginning near Ōzuki, where the great volcano appears *en vignette*, and then grows and grows till it fills up the entire foreground. It is also interesting to observe the

gradual conversion of the lava into arable land, partly by weathering, partly by human toil.]

From Ōzuki the road proceeds up the valley of the Hanasaki-gawa, through villages devoted to the breeding of silkworms. The diversified forms of the mountains lend an unusual charm to the scene. After passing

Kuronota (*Inn*, Miyoshi-ya), we ascend the *Sasago-tōge*, 3,500 ft. above the sea. The longest railway tunnel in Japan is being pierced through this mountain.

Katsunuma (*Inn*, Ikeda-ya) is the chief centre of the grape-growing industry. The fertile plain of Kōshū now stretches out before us, surrounded on every side by a wall of high mountains. The principal summits to the W. are Koma-ga-take, Hō-ō-zan, Jizō-dake, Kwannon, and Yakushi, backed by a long chain collectively known under the name of Shirane-san. Fuji also is visible now and then over the tops of a range bounding the plain on the S. From the vill. of *Todoroki* to *Shimo-Kuribara*, the road is lined with peach-trees, double cherry-trees, and *kaidō* (*Pyrus spectabilis*), which are in full blossom about the middle of April. The road runs along the plain from this point into Kōfu.

3.—From Tōkyō to Kōfu by the Valley of the Tamagawa.

This exceptionally pretty route is much to be recommended in the spring-time, when the trees are in flower. Kōfu can be reached by it in 2½ days. Fair accommodation is to be had at Kōchi-no-yu and at Ōfuji; but the food is everywhere poor. Train across the plain of Tōkyō in about 3 hrs. to Ōme, and the rest of the journey on foot, excepting a possible 2 or 3 *ri* of jinrikisha at either end.

Distance from Shinjiku	Names of Stations	Remarks
	TŌKYŌ (Shinjiku Jct.)	
¼m.	Ōkubo	
2¾	Nakano	
5¼	Ogikubo	
7½	Kichijōji	
10	Sakai	For *Kawagoe*, a dull country town.
13	Kokubunji Jct..	
17	Tachikawa Jct..	Change for Ōme.
21¾	Haijima	
23	Fussa	
24¼	Hamura	
25½	Ozaku	
28¼	ŌME	

Itinerary by road.

(distances approximate)

ŌME to :—	*Ri*	*M.*
Sawai	2½	6¼
Kotaba	1½	3¾
Hikawa	2	5
Kōchi-no-yu (Yuba).	3	7½
Kamozawa	2	5
Tabayama	2½	6¼
Ochiai	3½	8½
Yanagizawa-tōge	1	2½
Kamikane	1½	3¾
Ōfuji	½	1¼
Kusakabe	1½	3¾
Hirashina	1	2½
Satogaki	2	5
KŌFU	1	2½
Total	29	70¾

The first portion of this journey over the Tōkyō plain is briefly described on p. 144. At *Hamura*, the water of the Tamagawa is diverted into an aqueduct which supplies the capital.

Ōme (*Inn*, by Sakanoe Rinzō; *Restt.*, Wakasa-ya) consists of a single long street lined with old gnarled fruit-trees, maples, crape myrtle, and pines, which give it a pleasing aspect. *Kompira-san*, the small hill rising directly behind

the station, commands a fine view of the plain with the Tamagawa running through it. On leaving this town, the road at once enters the *Valley of the Tamagawa*, ascending along its l. bank. The valley is here rather wide and well-cultivated. Passing through the peach orchards of *Mitamura*, the bridge at the entrance of

Sawai (*Inn*, Yamaguchi-ya) is crossed, beyond which place the valley contracts and winds, and the hills on either side increase in height, while in front rises the triple summit of *Mitake* (see p. 145).

Kotaba is the highest point from which rafts descend the river. Further up, single logs are thrown into the water and left to float down with the current. The scenery continues charming; the path constantly ascends and descends, sometimes rising to a great elevation above the stream. Maize, millet, and potatoes constitute the chief crops grown in the district. Passing through the remains of a cryptomeria grove, we cross the Nippara-gawa, and reach the village of

Hikawa (*Inn*, Hikawa-ya.)

At this place, and elsewhere in the valley, may be observed bevelled water-wheels, used where the bank is too high for the ordinary undershot wheel. The floats are small and placed wide apart, and the axle is inclined at an angle in order to admit of the wheel dipping into the stream.

Three *ri* up the valley of the Nippara-gawa are some remarkable *caves* in the limestone rock. The next stage beyond Hikawa is extremely picturesque and but sparsely populated. Below the path, which winds up and down the flank of the mountain, the stream dashes along a rocky channel; while above, on either hand, rise steep lofty hills, mostly covered with timber, but wherever the exposure is favourable, cultivated up to the highest possible limit.

Kōchi-no-yu (*Inn*, Shimizu-ya), 1,350 ft. above the sea, possesses tepid sulphur springs, which are resorted to by the people of the neighbouring hamlets. Half a mile further we cross a tributary stream to the vill. of Kōchi, and pass in succession through *Mugiyama* and *Kawano* to the hamlet of *Kamozawa*, on the boundary between the provinces of Musashi and Kōshū.

Kamozawa (no inns) stands in a striking situation on the hillside. From a point a short distance beyond, the road winds up the side of a magnificent wooded gorge for 4 or 5 m., the river flowing away below, shut out by the shade of deciduous trees. At last we come in sight of the spacious upland valley in which lie

Tabayama (*Inn*, Mori-ya), 2,000 ft. above the sea, and one or two other hamlets. Beyond this, the scenery becomes even more remarkable. Striking views of deep ravines and rocky precipices occur a short way above Tabayama, where grey, fir-clad cliffs tower up to a height of over 2,000 ft. from the river-bed. But the grandest prospect of all is about 1½ m. below Ochiai, where the road winds round the face of a lofty precipice commanding a view up a densely wooded gorge. From this point to *Ochiai*, which is a mere cluster of huts, and for 1 *ri* further to the top of the *Yanagizawa-tōge* (4,600 ft.), is a walk of about 2 hrs. The top of the pass affords a fine view of Fuji rising above an intervening range of mountains. Descending on the Kōfu side, the road follows the course of the Omogawa to the vill. of

Kamikane (poor accommodation). Here, for the first time, the great range dividing the provinces of Kōshū and Shinshū opens out in full view. The chief peaks from r. to l. are Koma-ga-take, Hō-ō-zan, and Jizō-dake, with the triple peaks of Shirane-san behind, all rising beyond a nearer and lesser chain. The small wooded

hill in front is *Enzan*, noted for a cold sulphur spring (good *inn*). From

Ōfuji (*Inn*, Fuji-ya), the main road descends straight into the plain of Kōfu, and passes through *Kusakabe*, with its avenue of pines and flowering trees. At *Sashide*, jinrikishas or carriages of sorts may be engaged to Kōfu.

4.—From Kōfu down the Rapids of the Fujikawa to Minobu and the Tōkaidō.

This beautiful trip is recommended alike for its scenery throughout, and for the architectural splendours of Minobu.

A tram (4 *ri* 26 *chō*) takes one in 2 hrs. across the mountain-girt plain from Kōfu to

Kajika-zawa (*Inns*, Yorozu-ya; Kona-ya, near the boat-house), where one embarks for the descent of the *Rapids of the Fujikawa*. The charge (1900) is 5 *yen* for a private boat (*kai-kiri*) with four men, weather being favourable; seat in post or passenger boat (*yūbin-bune* or *jikan-bune*) 50 *sen* or 1 *yen* for reserved place. But remember that prices constantly tend upwards. With the river in its ordinary state, the times taken are as follows:—

KAJIKA-ZAWA to:—	*Hours.*
Hakii	2½
Nambu	1½
IWABUCHI	3½
Total	7½

In flood-time police regulations prohibit all boats from starting till the water falls to a certain level. In such circumstances of unavoidable delay, the time may be spent in visiting the temple of *Myōhōji* at Komuro, about 1 *ri* from Kajika-zawa; or *Lake Shibiri*, 3 *ri* distant, popularly believed to be tenanted by a demon (*nushi*), who permits neither boat nor human being to disturb the water.

There is considerable traffic on the Fujikawa, nearly 900 boats being engaged in it; and as we course swiftly down, we meet boat after boat towed up by coolies bending double over their toilsome task. Placid at first, the river flows between green hills intersected by valleys that disclose glimpses of the Shirane range, Yatsu-ga-take, and other distant mountains. Opposite the confluence of the Hayakawa there juts out l. a remarkable rock called *Byobu-iwa*; and here the river, whose course has already been interrupted by several rapids, becomes larger and the current swifter. Fuji's snow-covered cone first comes in view ahead below *Manzawa*, where the stream turns northward for a short time. The biggest rapid occurs not far from where the river divides, and where on the l. bank stands the celebrated *Tsuri-bashi*, or "Hanging Bridge," joining an islet to the mainland.

Formerly this bridge was suspended to precipitous rocks on either side by means of stout ropes of bamboos split and twisted together, and consisted of small bundles of split bamboos some 6 or 7 ft. long, lashed close together and supporting a single row of planks laid along the middle as a pathway. It had no hand-rail. It used to be renewed every autumn. Since 1897, the bamboo roping has been replaced by telegraph wire, and a low hand-rail has been added. The bridge, a type of many scattered over the wilder regions of Central Japan, has a single span and is altogether 165 ft. long, its height in the centre being about 26 ft., and at the bank 35 ft. The whole structure shakes and sways considerably, though there is no real danger.

Immediately after passing it, Fuji again towers up grandly to the l., and then the river Shibakawa from Shira-ito-no-taki (see p. 176) falls in also l.

On nearing *Matsuno*, some interesting hexagonal andesite columns will be noticed on the r. bank. The current remains strong, and small rapids occur from time to time, the whole way to the river's mouth at

Iwabuchi. Here the boat is taken along the canal to the landing-place close by the railway station (*Inn*, *Tani-ya), which stands ¾ m. from the old town.

On the way down the river, those with an extra day to spare should not fail to visit Minobu. This entails leaving the boat at *Ōno* or *Hakii*, where it is rejoined next day, the walk from the river to the vill. of Minobu occupying ¾ hr.

Minobu (*Inns*, Tanaka-ya, Tamaya) consists of a single hilly street lined with shops for the sale of rosaries. It is prettily situated in a valley surrounded by mountains still fairly well-wooded, among the most prominent being Oku-no-in which rises immediately behind the temples, and Shichimen-zan at the head of the valley. The village owes its existence to the great *Monastery of Kuenji*, founded in the 13th century by the celebrated Buddhist saint, Nichiren (see p. 80), a portion of whose body is here enshrined. This monastery is the headquarters of the Nichiren sect, and the new temples now in process of erection to replace the former buildings destroyed by fire in 1875, are choice specimens of Buddhistic architecture.

On entering the grounds of the monastery, the traveller crosses a courtyard, whence either a very steep flight of steps—the *Otoko-zaka*—or a more gently inclined slope — the *Onna-zaka* — may be ascended to the actual temples. On reaching the top of the steps, and passing r. the belfry, l. the double-roofed little *Nōkotsu-dō*—a receptacle for believers' bones—the traveller will find himself in front of the Founder's Temple (*Kaisan-dō*), from which a set of galleries leads to the Temple of the True Bones (*Shinkotsu-dō*), to the *Shaka-dō*, which is hung round with pictures, to the Temple of the Posthumous Tablets (*Ihai-dō*), containing the tablets of aristocratic believers, to the Pilgrims' Resting-place (*Kyaku-den*), to the Reception Rooms (*Taimen-jō*), and finally l. to the residence of the archbishop (*O Ima*) and r. to the business offices of the sect (*Jimusho*). The interior dimensions of the main hall of the Founder's Temple are: length 75 ft., depth 120 ft., height 26 ft. from floor to ceiling, while the altar is 24 ft. long by 15 ft. in depth. The porch has carvings of dragons, storks, birds flitting over the waves of the sea, and tortoises swimming through it. The ventilating panels over the grated doors contain angels and phœnixes brightly painted. The framework of the building and the pillars which support the ceiling are lacquered red and black, producing a noble effect. In the centre of the nave (*gejin*), hangs a magnificent gilt baldachin, presented by the merchants of Ōsaka. Gilded pillars mark off the space in front of the main altar, which is lacquered red and decorated with gilt carvings of lions and peonies. The two porcelain lanterns about 8 ft. high, in front of the altar, are from the famous potteries of Hizen. The handsomely carved and gilded shrine contains a good life-size effigy of Nichiren, presented by the inhabitants of Tōkyō. The coffered ceiling of the chancel (*naijin*) is plainly gilt, while the part of it immediately over the altar has gilt dragons, touched up with red on a gilt ground. To the wall behind the altar are affixed modern paintings of Rakan. The colours of the square brackets in the cornices are green, blue, red, and chocolate, often with an outline in white or a lighter shade of the principal colour, and gold arabesques on the flat surfaces. The gem of Minobu, however, is the Temple of the True Bones, completed in 1880, where the lover of Oriental decorative art will find in contemporary freshness all those beauties which, in most of the religious edifices of Japan, have already been too much tar-

nished by the hand of time. A small fee is charged for admission. The exterior is unpretentious; but on entering the oratory, the visitor should observe the lifelike paintings of cranes on the ceiling. A plain gallery leads hence to the *sanctum sanctorum*, where Nichiren's remains are enshrined. It is a small octagonal building, elaborately decorated and all ablaze with colours and gold. Round the walls, on a gold ground, are full-sized representations of the white lotus-flower, the emblem of purity and of the Buddhist faith. The horizontal beams above have coloured diapers and geometrical patterns, the brilliant effect of which is toned down by the black, mixed with gold, of the rafters. Black and gold are likewise the colours used in the ceiling, which is secured by admirably worked metal fastenings. In the *ramma* are carvings of the Sixteen Rakan, and on the doors are paintings of musical instruments. Bright individually as are the many colours in this temple, all are so cunningly blended and harmonised that the general effect is one of exceeding softness and richness. The shrine (*hōtō*), which was presented by the faithful of the province of Owari, is of gold lacquer and shaped like a two-storied pagoda. In it rests the crystal reliquary or casket containing the bones of Nichiren, which is in the shape of a tiny octagonal pagoda, standing on a base of silver formed of an upturned lotus-blossom, which itself rests on a reversed lotus of jade. Its framework is of the alloy called *shakudō*, and one of the pillars bears an inscription in silver damascening, which, among sundry particulars, gives a date corresponding to A.D. 1580. The other pillars are decorated with silver tracery attached to the surface of the *shakudō*. The top is hung with strings of coral, pearls, and glass beads. The height of the whole is a little over 2 ft. Above hangs a baldachin presented by the inhabitants of Nagasaki. The only European innovation in the place is the introduction of two glass windows, which permit of a much better examination of the building than is generally obtainable in the "dim religious light" of Japanese sacred edifices. The room in the archbishop's residence where he receives the faithful, is a beautiful specimen of Japanese house decoration in the old style. Note the exquisite modern open-work carvings of cranes and wild-geese, and the fine paintings by Kanō Motonobu in the alcoves (*tokonoma*) of the Reception Rooms. For a small fee the priests officiating at the Kaisandō will display the image on the altar, and perform a short service (*kaichō*) in its honour. The chief annual festival takes place on the 12th and 13th days of the 10th moon, old style (some time in November). There is another great festival in the month of May.

The ascent to the *Oku-no-in* winds up Ue-no-yama, the hill immediately behind the Founder's Temple, and is an easy climb of 50 *chō*. After passing the small temple of Sankō-dō, the road ascends through a forest of cryptomerias, and near the summit commands an extensive view, including Fuji, part of the Gulf of Suruga, and the peninsula of Izu. On the top stands a plain little temple dedicated to Nichiren, whose crest of orange-blossom is prominently marked on various objects within the enclosure.

A spare day at Minobu may be devoted to the ascent of **Shichimen-zan,** whose summit is not quite 5 *ri* distant. The best place to halt on the way is *Akasawa* (fair inn), 3 *ri* 2 *chō* from Minobu. There is a good path all the way up. The last 50 *chō* are marked by stone lanterns, numbered from 1 to 50. No. 36 affords the best view, which includes the full sweep of Suruga Bay, with the peninsula of Izu stretching far out to sea, a magnifi-

cent prospect of Fuji, the fertile plain of Kōfu intersected by the various streams that unite to form the Fujikawa, the valley of the Hayakawa below to the l., beyond which are seen Shirane-san and the Koma-ga-take of Kōshū, while Yatsu-ga-take, Kimpu-zan, and distant ranges bound the prospect on the N. On the top, which the forest deprives of all view, stands a plain building dedicated to the goddess of the mountain.

According to the legend, as Nichiren was one day preaching in the open air at Minobu, a beautiful woman suddenly made her appearance, and greatly excited the curiosity of his auditors. On Nichiren bidding her assume her true form, she explained that she dwelt among the mountains to the west, and that seated on one of the eight points of the compass, she dispensed blessings to the other seven. She then begged for water, which was given to her in a vase, and at once the beautiful woman was transformed into a serpent twenty feet long, covered with golden scales and armed with iron teeth. A terrible blast swept down from the mountains, and she disappeared in a whirlwind towards the point of the compass indicated. The words "seven points-of-the-compass" (*shichi-men*) also mean "seven faces;" and by an equivoque the popular belief has arisen that a serpent with seven heads had appeared to the saint, whom he deified under the name of *Shichi-men Daimyōjin*. Buddhist writers identify her with Srimahâdêva, the god of lucky omen, another name for the Hindu god Siva.

Game is plentiful on the hills surrounding Minobu. Deer and bears are occasionally seen. Shooting, however, is strictly prohibited, as contrary to the tenets of the Buddhist faith.

From Minobu, and even from Kajika-zawa, a road mostly by the river bank practicable for jinrikishas may be availed of in case of flood. It passes through *Nambu* and *Manzawa* (fair accommodation at both), and reaches the Tōkaidō Railway at Iwabuchi. The distance from Minobu to Nambu is 3 *ri*, thence on to the Tōkaidō 10 *ri*, making 13 *ri* in all.

Another way from Minobu to the Tōkaidō, also 13 *ri* and feasible for jinrikishas, leads viâ Nambu, Shishihara, and Ojima, over the *Hirayama-tōge* to Okitsu, two or three stations further west.

5.—From Kōfu to Shimo-no-Suwa on the Nakasendō.

Itinerary.

KŌFU to :—	*Ri*	*Chō*	*M.*
Nirazaki	3	5	7¾
Tsubarai	2	—	5
Dai-ga-hara	2	9	5½
Kyōraishi	1	16	3½
Tsutaki	1	6	2⅝
Kanazawa	3	8	7¾
Kami-no-Suwa	3	19	8½
SHIMO-NO-SUWA	1	4	2¾
Total	17	31	43½

This road is a continuation of the *Kōshū Kaidō*, the first section of which, from Tōkyō to Kōfu, has been described on pp. 270—1. It is practicable for jinrikishas the whole way.

Leaving Kōfu and crossing the Shiogawa, an affluent of the Fujikawa, we reach

Nirazaki (*Inn*, Ebisu-ya) and *Tsubarai*. From a grove of trees just beyond the latter there is a grand view of Koma-ga-take, the whole sweep to the sharp summit of the precipitous rocky mass being seen to rare advantage. The road now ascends the valley of the Kamanashi-gawa, the greater part of it as far as Dai-ga-hara being built up on the stony beds of various streams. The scenery of the valley is very pretty, and in many places quite striking. The r. side is lined with remarkable castellated cliffs of brown conglomerate, riddled with caves and streaked with occasional waterfalls like silver threads. This rocky formation is called *Shichi-ri-ga-iwa*, from the fact of its extending for a distance of 7 *ri* from Nirazaki to the frontier of the province. To the l. rises the high range of which Jizō-dake and Koma-ga-take are the principal

features,—the former recognisable by a statue-like knob at the top, supposed to represent the Buddhist god Jizō, the latter somewhat higher and more pointed, both of them grand jagged masses of granite. Further on Yatsu-ga-take appears to the r., while on looking back, beautiful and varied views of Fuji are to be seen. We next reach

Dai-ga-hara (*Inn*, Take-ya), whence the ascent of the Kōshū Koma-ga-take can best be made (see p. 283). Beyond Dai-ga-hara the road enters a fine grove of red pine-trees, which shuts out the view of the river as far as *Kyōraishi*. This grove is celebrated for its mushrooms (*ki-no-ko*). Deer also, now in most parts of Japan well-nigh exterminated, are still fairly plentiful in this district. Half-way through the wood we cross the Nigori-gawa, whose dazzlingly white bed is formed of granite dust washed down from Koma-ga-take. The other rivers hereabouts show the same characteristic, but not quite so strongly marked. A hamlet near Dai-ga-hara boasts the oldest and largest cherry-tree in all Japan. At the boundary of the provinces of Kōshū and Shinshū, the road crosses to the l. bank of the Kamanashi-gawa, and passing through the insignificant vill. of Shimo Tsutaki, reaches

Kami Tsutaki (*Inn*, Ōsaka-ya), after which it becomes hilly. Thence we descend to

Kanazawa (*Inn*, Maru-ya), and down the valley of the Miya-gawa, where the waters of Lake Suwa soon come in sight. From several points further on, fine views are obtained of the mountains on the borders of Hida, the most conspicuous summits being Iwasu-ga-take and Yari-ga-take. The lofty mountain in the distance to the l. of the lake is the Shinshū Koma-ga-take.

Kami-no-Suwa (*Inn*, *Botan-ya, with private hot spring) is a busy town on the borders of the lake. About 1½ *ri* distant stands the *Ichi no Miya*, or chief Shintō temple of the province of Shinshū, which contains some excellent wood-carvings. The annual festival is held on the 15th April. The road now skirts the slopes on the N.E. shore of the lake, and passing through the hamlets of Ōwa and Takaki, reaches Shimo-no-Suwa (see Route 24).

6.—From Kōfu over the Misaka-tōge to Yoshida at the base of Fuji, and to Gotemba on the Tōkaidō Railway.

Itinerary.

KŌFU to :—	*Ri*	*Chō*	*M.*	
Isawa	1	8	3	
Wakamiya	2	—	5	approximate
Tōnoki (vill.)	2	—	5	approximate
Top Tōnoki Pass	1	18	3¾	approximate
Kawaguchi	1	18	3¾	approximate
Funatsu	1	—	2½	approximate
YOSHIDA	1	3	2¾	
Yamanaka	2	8	5½	
Subashiri	2	7	5¼	
GOTEMBA	2	23	6½	
Total	17	13	42½	

Time required, 2 days, stopping at Yoshida the first night. Yokohama may easily be reached by train from Gotemba on the evening of the second day; or else good walkers might cross over the Otome-tōge to Miyanoshita. *Basha* are practicable from Kōfu to Wakamiya; but the latter half of this stage is rough, and as it also mounts a good deal, the use of *basha* in going from Kōfu is not recommended beyond Isawa. But those coming towards Kōfu had better engage *basha* at Wakamiya.

The road follows the *Kōshū Kaidō* as far as

Isawa (*Inn* Tsuchi-ya), where it turns off to the r., and soon enters a narrow valley. From *Kami Kurogoma* it rises rapidly to *Tōnoki*, 3,200 ft. above the sea. It then ascends for about 1 hr. through a

forest to the hut on the summit of the *Misaka-tōge*, which is 5,120 ft. above the sea. The view of Fuji from this point, as it rises from Lake Kawaguchi, is justly celebrated. Below is the vill. of Kawaguchi; on the opposite side of the lake are Funatsu and Kodachi; further S. is Lake Yamanaka. The view looking back towards the N. and W. includes Kimpu-zan, Yatsuga-take, Koma-ga-take, Jizō-dake, and in the plain below, the vill. of Isawa. It is 1 hr. descent down the bare hillside to *Kawaguchi*, a poor vill. lying a couple of hundred yards from the lake. Boats can be procured from here to *Funatsu*, the passage of a little over ½ hr. making an agreeable change in the day's work; or else one may follow the road skirting the lake through the hamlet of Akasawa for about ¾ hr., with steep mountains on every side. Funatsu produces white and coloured *tsumugi*, a coarse fabric woven from spun floss-silk. From Funatsu to Yoshida, and on to Subashiri and Gotemba, the road traverses the moor which forms the base of Fuji (see Rte. 10.).

7.—From Komoro near Karuizawa to Kōfu by the Hirasawa-Daimon-tōge.

Itinerary.

KOMORO to :—	*Ri*	*Chō*	*M.*
Iwamurata (about)	2	—	5
Usuda	2	16	6
Takano-machi	1	6	2¾
Toyosato	2	7	5¼
Umijiri	1	21	4
Umi-no-kuchi	1	10	3
Hirasawa	3	7	7¾
Tsugane	3	14	8¼
Wakamiko	1	30	4½
Nirazaki	2	21	6¼
KŌFU	3	13	8¼
Total	25	1	61

This route is not recommended, except to those whose object is mountain climbing. Exclusive of such climbing, the journey will occupy 2 days, *basha* being available for the first part between Komoro and Usuda, and again for the last stage from Nirazaki to Kōfu. The rest must be done on foot. The accommodation at the villages on the way is poor, and the scenery mediocre, though the Chikumagawa whose upper course is followed for many miles, has some fine cliffs. The actual pass is a very easy climb. Its name of Hirasawa-Daimon-tōge serves to distinguish it from another Daimon-tōge further west.

The hamlet of *Hata*, near Takano-machi, is the best place from which to ascend **Tateshina-yama.** This expedition requires the whole of a long day, but the climber is rewarded by an extensive view.

From **Umijiri,** at the end of the Iwasaki gorge, one may visit the sulphur springs of *Inago* (21 *chō*), and thence go up to the *Honzawa* baths (3 *ri*), situated at a height of 3,200 ft. above Umijiri. The summit of the Honzawa pass, some 40 min. walk beyond the Honzawa baths, is 7,400 ft. above the sea. From this point a path leads to the summit of *Mikaburi-yama*, 8,450 ft. The whole expedition will occupy a day.

Itabashi is the best starting-point for the ascent of *Akadake*, one of several peaks known under the collective name of **Yatsu-ga-take**; but there is no path. Two *ri* across the moor from Itabashi is a wood-cutter's hut at the base of the spur where the ascent begins, and it is advisable to sleep there in order to make an early start. The hut stands about 5,300 ft. above the sea, which leaves 3,690 ft. to be done next day, the summit having an altitude of 8,990 ft., and the climb being very steep in parts. Guides cannot always be procured at Itabashi. In this case it will be necessary to proceed to

Hirasawa, where they can generally be had at any time.

From **Nagasawa** it is an easy climb up *Gongen-dake*. Should there be any difficulty in procuring guides, it may be best, as in the previous case, to make Hirasawa the starting-point. The ascent occupies about 5 hrs., the descent to Nagasawa 3 hrs., that to Hirasawa 4 hrs. The view includes the whole of the Hida-Shinshū range, amongst which Yari-ga-take is conspicuous to the N. W., Fuji is seen towering aloft S. by E., the Kōshū Koma-ga-take S.W. by S., Shirane a little to its S., Hō-ō-zan S.S.W., distinguished by the monumental pile of rocks at its summit, and Kimpu-zan S.E. by E.

ROUTE 28.

THE VALLEY OF THE HAYAKAWA.

Itinerary.

MINOBU to :—	*Ri*	*Chō*	*M.*
Akasawa	3	—	7¼
Gokamura	2½	—	6
Kyō-ga-shima ...	2	—	5
Hayakawa	1	—	2½
Shimo Yujima ...	3½	—	8¼
Narada	2	—	5
Ashikura	5	—	12¼
Arino.....	2	—	5
Dōdō.....		15	1
Midai		10	¾
KOFU	2	—	5
Total.....	23	25	58

These distances are approximate, and it is possible that some of the mountain *ri* may be of 50 *chō* instead of only 36 *chō*, which would of course proportionately increase the mileage. An alternative plan for those starting from Shōji is to go down the Fujikawa as far as the hamlet of *Itomi*, near the confluence of that river with the Hayakawa, and join the above itinerary near Gokamura, 3½ *ri* from Itomi.

This route is a very rough one; for though so close to civilisation, the country through which it leads lies in the heart of the great mountain mass dividing Kōshū from Shinshū and Suruga, and both the people and the roads are in much the same state as they were in earlier centuries before railways were known or foreigners heard of. The journey can only be accomplished on foot, and one should travel as lightly as possible, for all baggage has to be carried by coolies, who are often difficult to obtain. The traveller will meet with no regular inns, except one at Hōmura; but the officials and headmen of the various hamlets are very civil, and ready to provide the best accommodation their places afford. It is possible to combine with this trip the ascent of the Kōshū Shirane-san and other lofty peaks, which form the subject of the next route.

At *Akasawa* the path strikes r., in order to enter the valley of the Hayakawa, which it does near *Gokamura*. A short way beyond this, it descends to a pretty valley near the hamlet of *Shio-no-ue*, where the scenery is particularly striking. To the l. rises Shichimen-zan, thickly wooded and seen to much better advantage here than from Minobu. Directly opposite is the bold round summit of Amebata-yama, also called Zaru-ga-take, through the deep ravine to the l. of which flows the Amebata-gawa. Below is seen the Hayakawa winding down the valley on the r., and forming an almost complete circle as it bends round a low wooded promontory, which from this point has the appearance of an island. The path now descends over a rough watercourse to the bed of the river, and ascends the l. bank to *Kyō-ga-shima*. Eight *chō* further on, it crosses

the stream on a *tsuri-bashi*, or "hanging bridge," to the hamlet of *Hōmura* in whose neighbourhood a gold mine is worked.

For a description of the *tsuri-bashi* of the mountain districts of Eastern and Central Japan, see p. 273. Another primitive kind of bridge, called *mannen-bashi*, has sometimes to be crossed on this route. It consists of a long piece of timber, which is simply tied at the end to projecting supports, such as are used in the hanging bridge. The span is not so great as that of the *tsuri-bashi*; but the narrowness of the roadway, and the imperfect manner in which the projecting beams are supported, give the traveller a most uncomfortable feeling of insecurity. The Japanese name is a hyperbole signifying "Bridge of a Myriad Years."

Beyond Hōmura, the path leads over one of the lower spurs of Daikoku-yama, and follows the steep side of the valley high above the stream. After passing the hamlet of Nishi-no-miya, the river is recrossed to

Hayakawa. Comfortable quarters may be obtained one mile further on at the house of the *Sonchō* (Mayor) of *Misato*, the "three villages" of which Hayakawa is one. Gold is found in the neighbourhood, while plantations of the paper-tree and of tobacco line this part of the valley. Higher up, beyond the hamlet of Arakawa, the scenery is charming. The river dashes along through a fine rocky glen, and is spanned by one of the *mannen-bashi* at a highly picturesque spot. After crossing the bridge, the road divides. The route to Narada turns to the r., and ascends a very steep hill for about 1 *ri*, winds round its upper slope, and descends again to the river through wild and rugged scenery, before reaching the hamlet of *Shimo Yujima*. Beyond this place, the path crosses and recrosses the river on *mannen-bashi*. About 40 *chō* on, and a little way up the ravine to the r., lies the hot spring of *Kami Yujima* (poor accommodation).

Narada (accommodation at a Buddhist temple), the last inhabited place in the valley, consists of but a few households. All the inhabitants bear the same surname, and seldom marry outside the limits of their own village. They are a primitive folk of a peculiar type of countenance, who wear in summer a loose hempen dress, and deer and bear-skins in the winter. Their dialect is peculiar, abounding in archaic words and obsolete grammatical forms. Owing to their practical isolation from the outer world, their ignorance is extreme, and they are content to live in dirt and squalor. Rice, *sake*, and soy are with them luxuries to be indulged in on rare occasions, their ordinary food consisting only of millet and potatoes. Narada boasts "Seven Wonders" (*Nana Fushigi*), amongst which are enumerated a brackish pool, the waters of which are said to have the property of dyeing black any article of clothing left to steep in them for forty-eight hours, and a reed whose leaves grow only on one side of the stem.

More interesting to the determined pedestrian than these village wonders will be the ascent of *Shirane-san*, which may be taken on the way to Ashikura, instead of proceeding to the latter place by the usual path according to the itinerary. For this ascent, see next page.

The ordinary path from Narada to Ashikura winds up and down a succession of forest slopes, whose thick foliage almost entirely shuts out all view. Now and then, however, glimpses are caught of Shirane-san and of the valleys of the Arakawa and Norokawa. Further on the path divides,—r. to Kōfu viâ Hira-bayashi, l. to Kōfu viâ Ashikura. The latter alternative is not practicable during heavy rains; but the traveller is recommended to take it when it can be traversed, on account of its wild scenery. A portion of the way lies down a precipitous rocky ravine known as the *Ide-zawa*, where the gorge is

in many places so narrow that its perpendicular sides seem almost to meet overhead. The path descends by the side of a torrent, crossing and re-crossing it on trunks of trees, and being occasionally carried over clefts and landslips on bridges of very primitive construction.

Ashikura, which stands on the l. bank of the Midai-gawa, consists of four hamlets named Kutsuzawa (the highest up the valley), Ōzori, Kozori, and Furu-yashiki lower down. Those who contemplate making the ascent of Hō-ō-zan or of Kaigane should stay at *Kozori*. There is also fair accommodation at *Furu-yashiki*. Jinrikishas may sometimes be found on entering the Kōfu plain.

ROUTE 29.

THE MOUNTAINS BETWEEN THE FUJIKAWA AND THE TENRYŪ-GAWA.

1. SHIRANE-SAN (NŌDORI, AI-NO-TAKE, KAIGANE). 2. HŌ-Ō-ZAN. 3. THE KOMA-GA-TAKE OF KŌSHŪ. 4. AKAISHI-SAN.

The great mountain mass to the W. of Kōfu, lying between the valleys of the Fujikawa, Ōigawa, and Tenryū-gawa, is only second in orographical importance to the Etchū-Hida mountains described in Route 31. Climbing in this range involves no little hardship, for the reasons stated in the introduction to the previous route, with which the greater part of this one may conveniently be combined. None but experienced mountaineers should attempt it.

1.—SHIRANE-SAN.

In order to avoid confusion when arranging with peasant-guides and hunters, let it be understood that **Shirane-san** is not one individual peak, but a general name for the northern and more elevated portion of the range of which Nōdori-san, Ai-no-take, and Kaigane are the chief peaks.

There exists a somewhat amusing rivalry between the inhabitants of Narada from which the first two peaks are ascended, and those of Ashikura, the nearest point to the third, one village maintaining that Ai-no-take is the highest of the three and the true Shirane, while the other claims that honour for Kaigane. An unprejudiced observer, looking at the range from the summit of Hō-ō-zan or from any other mountain top that commands a view of the two peaks, will adjudge the Ashikura people to be in the right about the question of altitude.

Narada (see p. 280) is the starting point for the ascent,—not that there is any regularly marked path thence to the top of the range, but that guides are there procurable who know the way up, and will carry whatever is necessary in the way of provisions and bedding. Those who purpose to ascend all of Shirane's peaks must be prepared to sleep out three nights, and, taking Nōdori-san first, to cross on the fourth day from the base of Kaigane to the vill. of Ashikura. Nōdori and Ai-no-take involve sleeping out two nights and descending on the third day,—likewise to Ashikura. There is a hut at the E. base of Kaigane, but none on the top of the range. Ai-no-take cannot be ascended direct from Narada; Nōdori must first be climbed, and the track followed thence along the ridge.

From Narada there is a choice of ways up Shirane, one leading along a ravine called Hiro-Kōchi, the other up the Shira-Kōchi a short way below it. To the top of the ridge is a stiff climb of 9 hrs., frequent rests being needed by the guides who carry the baggage. The height is 8,400 ft. above the sea, or 5,900 ft. above Narada, and snow often lies there as late as July. Once on the ridge, the rest of the

ascent is easy. In 2 hrs. the first peak, nameless on the maps, is reached. The view includes W.S.W., the round top of Ena-san in Mino; N.W. by W., Ontake; and in front of the highest peak of a long ridge, the Koma-ga-take of Shinshū. Norikura bears N.W., and Yari-ga-take N.W. by N. In the far distance N.E., the top of the Nikkō Shirane can just be descried, and the Chichibu mountains are well seen in the same direction. Hō-ō-zan is nearly N.N.E.; then come Jizō-ga-take, and Kwannon and Yakushi close together. Fuji, the basin of the Fujikawa, and the Kōfu plain are distinctly visible.

Half an hour more brings us to the top of **Nōdori,** 9,970 ft., which commands much the same view as the previous summit, with the addition of Ai-no-take and Kaigane, the latter of which now comes in sight for the first time.

From the summit of Nōdori to that of **Ai-no-take** (10,260 ft.) takes 2 hrs. The top consists of bare rock; but a little below, every sheltered nook has a patch of grass, gay with the flowers that inhabit higher altitudes. Ten min. below the summit on the E. side, is an excellent camping-place. The view from the highest point includes, besides the mountains already mentioned, the following:—Koma-ga-take a little to the E. of N., Kaigane N.N.E., Yatsu-ga-take just on the E. of Kaigane; Kimpu-zan N.E. by E., and Senjō-ga-take, a much lower mountain on the l. of the Norokawa, N.W. The source of this stream is perceived far down on the N.W. flank of Ai-no-take. Towards the S. and beyond Nōdori-san, a long range of mountains is seen stretching down the frontier of Kōshū, and getting gradually lower as it approaches Minobu. Fuji rises between S.E. and E.S.E., while Hō-ō-zan and Jizō-ga-take on the one side, and Ontake, Norikura, and Yari-ga-take stand up perfectly clear on the other. The descent from Ai-no-take to *Ashikura* is fatiguing as far as a stream some 4,200 ft. above sea-level. This stream is the Arakawa, one of the sources of the Hayakawa. If the day is too far spent to allow of Ashikura being reached before nightfall, one may sleep at some wood-cutters' huts, 1½ hr. before getting to that village.

Kaigane (10,330 ft.) can best be ascended from *Kozori*, one of the hamlets of Ashikura. It is a day's climb to a small temple where a halt may be made for the night, whilst the remainder is said to take 6 hrs. The usual plan is to descend to the temple and spend the second night there, returning to Ashikura next day. But should the traveller wish to complete the round by ascending Ai-no-take and Nōdori-san, it will be necessary to sleep out one if not two nights more before descending either to Narada or to this temple.

2.—Hō-ō-zan.

The ascent of this mountain (9,550 ft.), which, like that of Kaigane, is best made from *Ashikura*, will occupy a good pedestrian about 9 hrs., and the descent 5 hrs. including stoppages. Though it is possible, by making an early start, to complete the ascent and descent in one day, it is not usual for pilgrims to do so. They generally, on the downward journey, halt for the night at the wood-cutters' hut of Ōmuro, 1½ *ri* below the summit. The accommodation being rough, provisions and bedding should be taken. Those who wish to enjoy the morning view from the summit must either make a late start from Kozori and spend the night at Ōmuro, ascending next morning at daybreak; or start early, and bivouac in the hollow between the summits of Jizō and Hō-ō-zan. In the latter case it will be necessary to take utensils for carrying water, as no water can be got beyond Ōmuro

The ascent commences beyond the hamlet of *Kutsuzawa*, 12 *chō* from Kozori. The view from *Suna-harai*, a rocky peak over which the path leads, includes in front Senjō-ga-take, over whose r. flank is seen the outline of the Shinshū Koma-ga-take. On the l. the ridge slopes down to the valley of the Norokawa, on the opposite side of which rises the sharp summit of Kaigane; lower down the valley, stands out the bold massy form of Ai-no-take, while in the further distance appear the lofty mountains on the northern boundary of Suruga. To the r., the summits of Yakushi-dake and Kwannon-dake shut out the more distant prospect. The view on looking back includes Fuji, the Kōfu plain, and surrounding mountains. Yakushi-dake is not usually ascended by pilgrims. From Kwannon-dake, which they do generally visit, there is a fine view of the ravine through which the Norokawa flows. The highest point—**Hō-ō-zan** properly so called—is still further on, and may be scaled as far as the ledge which supports the two enormous blocks or pillars of granite that form the actual summit. The view closely resembles that from Koma-ga-take described below.

Hō-ō-zan may also be ascended from *Yanagi-zawa* or *Shintomi*, near Dai-ga-hara on the Kōshū Kaidō (see p. 277). The distance to the top of the gap between Jizō-dake (a lower spur of the Kwannon-dake above mentioned) and Hō-ō-zan, is called 5 *ri*. The path crosses the spur to the l. of the vill., and descends to the bed of the Komukawa, which is followed up until the actual ascent of 2½ *ri* commences.

3.—The Koma-ga-take of Kōshū.

Dai-ga-hara on the Kōshū Kaidō is the best starting-point for this grand mountain, 9,840 ft. above sea-level. The climb is so precipitous and difficult in parts as to have given rise among the pilgrims to the use of such terms as *Oya shirazu Ko shirazu* (see p. 174), *Ichi no Nanjo*, or the "First Difficulty," *Ichi no Nozoki*, or the "First Peep" (over a precipice), etc. The ascent is also so long—nominally 7 *ri* to the summit—as to necessitate sleeping one night at the Ōmuro or Umadome huts on the mountain side. Water should be taken up, as none can be procured except at these huts. On the other hand, much of the way is in the shade, being through a wood. The summit consists of two peaks, on one of which stands a bronze figure of the Shintō god Ōnamuji. On the second and higher peak, called Oku-no-in, is a small image of the Buddhist deity Marishi-ten. The summit commands a magnificent view on every side. Looking S., the eye sweeps over the valleys of the Norokawa and Tashiro-gawa, to the l. of which rises the long range of Shirane, the most conspicuous summits being the snow-streaked peak of Kaigane-san which stands in close proximity, and beyond, the bold mass of Ai-no-take, the central portion of the range. Below is the ravine through which the Norokawa flows, as it winds round the base of Kaigane; the mountain to the r. is Senjō-ga-take. Beyond Shirane several high mountains are visible, being probably those that stand on the N. boundary of Suruga. Towards the E. the valley of the Fujikawa is seen between the near summit of Hō-ō-zan and the E. slope of Kaigane, and in the far distance can be distinguished the peninsula of Izu and the sea. The most striking feature of the view is Fuji, to whose l. a wide plain stretches far away to the E. Towards the N. and W. the following mountains appear in succession:—a portion of the Chichibu range, Kimpu-zan, Yatsu-ga-take, Asama-yama, the lofty mountains on the borders of Etchū and Hida,

Ontake, the Koma-ga-take of Shinshū, and Ena-san, while the nearer view includes the plain of Kōfu, the valley of the Kamanashi-gawa, Tateshina-yama, the mountains about the Wada Pass, Lake Suwa, and the valley of the Tenryū-gawa.

Rhododendrons grow in great quantities on Koma-ga-take. During the latter part of July, when the trees, which attain to a considerable size, are in full bloom, they impart a charming hue to the scene.

4.—Akaishi-san.

This, though one of the highest peaks of the range separating the valleys of the Tenryū and the Ōigawa, is little known, because not visible from any of the ordinary lines of travel. It is best approached from *Takatō* (*Inn*, Ikegami-ya), an important town situated in the valley of the Mibukawa, an affluent of the Tenryū. Those coming from the E. may most expeditiously reach Takatō viâ Kōfu and Kami Tsutaki on the Kōshū Kaidō, whence it is a walk of about 7 *ri*, the path turning off l. at the vill. of *Sezawa*, 1 *ri* beyond Kami Tsutaki, and crossing the Nyūkasawa-tōge and Shibiri-tōge. Hill scenery alternates with park-like stretches that recall England. Those from the W. reach it from *Ina* (*Sakashita*) (see p. 285), 2 *ri*. Travellers coming from the direction of Shimo-no-Suwa may also reach Takatō from *Kanazawa* on the Kōshū Kaidō, from which village it is a pleasant walk of some 3 *ri* to *Midogaitō* (*Inn*, Echigo-ya), and then 3½ *ri* more to Takatō. From Takatō the road leads due S. up the valley of the Mibukawa, affording good views of the W. side of the Kōshū Koma-ga-take, and over the Ichinose-tōge (4,450 ft.) to *Onna-taka*

This hamlet is said to derive its name from the fact that the women are here the heads of the households. It is also stated that if a man from any other place marries a woman belonging to this hamlet, he is sure soon to droop and die.

and *Ichiba*, which latter is recommended as a halting-place. Places further on, where one may stay, are *Ōkawara* (*Inn* by Imai Takijirō), *Kamazawa*, and the warm sulphur baths of *Koshibu*.

The actual ascent takes 11 hrs. from Koshibu, being an arduous scramble, during the first part of which the Koshibu-gawa has to be crossed and re-crossed more than a score of times. This is followed by a hard climb of 2 hrs. or so up the steep tree-clad slopes of a spur of Akaishi-san, the ascent then leading over bare loose rocks of a reddish colour for 2 hrs. more to a point where it is necessary to turn and go straight up to the final arête. This is a moderate climb of 1 hr., and another hour is needed to walk up to the highest point of the peak (10,150 ft.), which affords a fine view of most of the high mountains of Central Japan. A night has to be spent in what the hunter-guides call a grand cave, but is a bare shelter between two rocks. Water is not always easily found on the mountain side. About 1 m. from the summit is a hollow, where the climber who wishes to see the sunrise might sleep.

Instead of returning to Takatō, it might be possible to cross over into the valley of the Ōigawa, and either descend to the Tōkaidō, or strike the head-waters of the Hayakawa across another range (see p. 279); but the country is rough in the extreme.

ROUTE 30.

The Rapids of the Tenryū-gawa.

These rapids, the finest in Japan, form a natural route connecting the Nakasendō and the Tōkaidō,—the two chief highways of the central portion of the Main Island. The village where one embarks is called **Tokimata** (*Inn*, Umeno-ya). It is reached from the E. by travelling along the Nakasendō as far as the town of Shimo-no-Suwa, thence to Matsushima on another important highway called the *Ina Kaidō*, and along that highway to **Iida** (*Inns*, Shōgōdō, Ryūshikwan), a large and flourishing town, formerly the residence of a Daimyō. The portion of the Ina Kaidō included in this route is by no means lacking in the picturesque. It also brings the traveller into the vicinity of the Shinshū Koma-ga-take, which may be ascended from Akao or from Sakashita.—Those coming from the W. along the Nakasendō may leave that highway either at *Azuma-bashi*, whence 5 *ri* over the *Ōdaira-tōge* to Ōdaira, and 3 *ri* 26 *chō* more to Iida, all on foot or in jinrikishas with 3 men; or else at *Shiojiri*, whence a jinrikisha road leads to *Matsushima* as above,—5 *ri* 24 *chō* (13¾ m.).

Itinerary.

SHIMO-NO-SUWA to :—

	Ri	*Chō*	*M.*
Matsushima	6	5	15
Sakashita (Ina).....	2	18	6
Akao	3	6	7¾
Iijima.....	1	31	4½
IIDA	5	27	14
TOKIMATA	2	—	5
Total 21	15		52¼

The best accommodation on the way to Tokimata is at *Sakashita*, also called *Ina* (*Inn*, Tomi-ya), and at *Akao* (*Inn*, *Tono-oka). The whole way from Shimo-no-Suwa to Tokimata is practicable for jinrikishas, and can be accomplished in two days; but the occasional roughness of the latter part of the road necessitates the taking of two jinrikisha-men. The passage by boat from Tokimata down to the Tōkaidō generally occupies 12 hrs. Circumstances may render a break necessary. In this case, either *Nishinoto* or *Futamata* lower down, will do for a night's halting-place. The total distance travelled by water is estimated at 36 *ri*, say 90 m.;—but the latter portion of this is along a comparatively sluggish current. The boat does not take the traveller actually to the Tōkaidō Railway. Whether bound up or down the line, he alights at *Naka-no-machi*, for the station of **Hamamatsu,** 1 *ri* 28 *chō* distant. Some may prefer to alight at *Kashima* higher up (about 5 *ri* from Hamamatsu by jinrikisha or *basha*), or else at *Ikeda* for the station of *Naka-izumi*, or to go on to the station of *Tenryū-gawa*: but both these being small, the express does not stop at them.

The official charge for a boat (1900) is 35 *yen* when the river is in a normal state, the justification of this high price being based on the fact that from 10 to 12 days are required to tow the boat up stream again. In flood-time there is no limit to what may be asked. Boats not being always in readiness, it may be advisable to write beforehand (in Japanese, of course) to the innkeeper at Tokimata, to order one with 4 boatmen. Travellers are also recommended to time their movements so as to arrive at Tokimata on the afternoon previous to their descent of the rapids, which will enable them to make all arrangements overnight and to start early. It might also be possible to make arrangements through the inn at Iida. A necessary stipulation is that the boat shall take one *the whole way*, otherwise the men

are apt to shirk the last part of the voyage, where the sluggish stream makes the work arduous, and endeavour to make the passengers land *en route*, where jinrikishas may or may not be obtainable. There also now is a daily omnibus boat from Tokimata at 7 A.M., 2½ *yen* per head; but most of the passengers alight at *Kashima*. One should be prepared for disappointment in the event of continued wet weather, when the river rises considerably. Nothing will induce the boatmen to undertake the journey if the water is above a certain height. Under such circumstances, one of the alternative routes given below may be availed of. A spare hour at Tokimata can be pleasantly spent in visiting the picturesque bridge less than 1 *ri* down the river, at the spot where the rough-and-tumble part of its course begins.

The scenery of the Tenryū-gawa is most striking. After passsing the bridge mentioned above, the river enters a rocky ravine; and from this point on to Nishinoto—a passage of some 6½ hrs.—is almost one continued series of rapids and races. Walled in between mountains that rise abruptly to the height of from 1,000 ft. to 2,000 ft., the river twists and tears along their rocky base, carving for itself a channel where there seems no possible outlet. It is in such places that the skill of the boatmen will be most admired, where the boat, which looks as if it must be dashed to pieces in another moment, is shot round the corner, only to be whirled on to some new danger equally exciting.

Mr. Percival Lowell thus describes the scene below Mitsushima, one of the hamlets on the bank:—"The river, its brief glimpse at civilization over, relapsed again into utter savagery. Rocks and trees, as wild apparently as their first forerunners there, walled us in on the sides, and appeared to do so at the ends, making exit seem an impossibility, and entrance to have been a dream. The stream gave short reaches, disclosing every few minutes, as it took us round a fresh turn, a new variation on the old theme. Then, as we glided straight our few hundred feet, the wall behind us rose higher and higher, stretching out at us as if to prevent our possible escape. We had thought it only a high cliff, and behold it was the whole mountain side that had stood barrier there."

On approaching a rapid, the man forward strikes the bow of the boat with his paddle, both as a signal to the others and in the superstitious belief that it will bring good luck. Of rapids properly so-called, there are upwards of thirty, the finest of which are: *Yagura* (the Turret), near Ōshima; *Shin-taki* (New Cascade), 3 *ri* below Mitsushima; *Takaze* (High Rapid); *Chōna* (Adze), just beyond Ōtani; *Konyaku* (Potato); *Shiranami* (White Waves); *Iori ga taki* (Iori's Cascade); and *Yama-buro* (Mountain Bath), the grandest of all, despite its homely name.

In the event of flood or any other unforeseen circumstance preventing the boat journey down the Tenryū-gawa, the traveller may avail himself of the way over the Ōdaira-tōge mentioned above to rejoin the Nakasendō; or else he may strike the Tōkaidō Railway by taking a road called the *Chū Umakaidō*, which connects Iida with Nagoya, 30 *ri*. The point where this road would be joined is 2½ *ri* from Tokimata, and 2 *ri* from Iida. The chief places passed on the way are Nebane, Akechi, Tsuruzato, and Seto.

Nebane (*Inn*, Sumiyoshi-ya) is an emporium of trade between the provinces of Shinshū and Mikawa, the latter sending fish and raw cotton, for which Shinshū returns tobacco, hemp, and dried persimmons. It is possible to reach *Toyohashi* on the Tōkaidō Railway from Nebane by a road, some 16 *ri* in length, which leads viâ the temple of Hōraiji.

Akechi (*Inn*, Sumiyoshi-ya), next in importance, is a small but thriving town, which produces

porcelain, — chiefly tea-cups and rice-bowls of no artistic value. For *Seto*, a more famous ceramic centre, see p. 244.

ROUTE 31.

The Mountains of Hida and Etchū.

1. INTRODUCTORY REMARKS. 2. GIFU TO TAKAYAMA IN HIDA. 3. MATSUMOTO TO TAKAYAMA BY THE ABŌ AND HIRAYU PASSES. NORIKURA AND KASA-DAKE. YAKEYAMA-TŌGE. 4. YARI-GA-TAKE AND HODAKA-YAMA. 5. NAGANO TO TOYAMA OVER THE HARINOKI PASS. 6. ITOI-GAWA TO ŌMACHI AND MATSUMOTO. Ō-RENGE-YAMA AND JŌNEN-DAKE. 7. TATEYAMA. 8. TOYAMA TO TAKAYAMA BY THE VALLEY OF THE TAKAHARA-GAWA. 9. TOYAMA OR KANAZAWA TO TAKAYAMA BY THE VALLEY OF THE SHIRAKAWA. 10. HAKU-SAN. 11. TAKAYAMA TO FUKUSHIMA ON THE NAKASENDŌ. 12. ONTAKE AND THE KOMA-GA-TAKE OF SHINSHŪ. 13. ENA-SAN.

1.—Introductory Remarks.

The provinces of Hida and Etchū may be conveniently taken together, because hemmed in between the same high mountain ranges which render this region exceptionally difficult of access, and have prevented it from being much visited even by the natives of the surrounding provinces. No part of Japan has changed so little of late years.

The range bounding these provinces on the E. is the most considerable in the empire, the only one that can compare with it being that between the Fujikawa and Tenryū-gawa (see Route 29). Many of the peaks are streaked with snow until the early autumn, while in some of the recesses and gorges, where it is partially screened from the sun's rays, the snow never entirely disappears. Extending almost due N. and S. for a length of 60 or 70 miles, with a breadth of from 5 to 10 miles, this range forms a well-nigh impenetrable barrier to communication from the S. and E. It consists chiefly of granite, overlaid in places with igneous rocks; but Norikura and Tateyama are of volcanic origin. The highest and most conspicuous of the numerous peaks, beginning at the N., are as follows:

	FT.
Ō-Renge-yama	10,100
Tateyama	9,300
Jōnen-dake	10,400
Kasa-dake	10,000
Yari-ga-take	10,300
Hodaka-yama	10,100
Norikura	10,550
Ontake	10,600
Koma-ga-take (Shinshū)	8,500
Haku-san	8,950

The lower flanks of the chain are clothed with forests, in which the most common trees are beeches and oaks, conifers being also plentiful. Among the wild animals of this region may be mentioned bears, deer, a kind of chamois, and two kinds of boar. The streams abound with trout. The scanty population consists of hardy, simple folk, supporting themselves by hunting, wood-cutting, and charcoal burning. In some parts the women wear a kind of baggy trowsers resembling bloomers, tied at the ankles. The staple food is buckwheat and millet, while barley, hemp, beans, and mulberry-leaves form the other chief productions of the valleys.

It will thus be seen that the mountaineer has but hard fare to expect, and will be wise to provide himself with as many tins of meat, preserved milk, etc., *as can be packed into a small compass.* The re-

commendation is advisedly framed in these terms; for much luggage cannot be carried, owing to the general scarcity of men to carry it. Needless to add that the accommodation is often of the roughest. Only at Toyama the capital of Etchū, at Takayama the capital of Hida, at Matsumoto, and at a few other of the larger towns, is the ordinary standard of Japanese provincial comfort attained. Should the varying efficiency of the carrying companies which undertake to forward goods from one portion of Japan to another permit, comparative comfort and plenty may be ensured by sending boxes of food, extra clothing, books, and whatever else may be required, ahead to the chief towns through which one expects to pass. It is, however, always advisable to leave an ample margin of time, as the Japanese are not to be relied on for punctuality or despatch.

For practical convenience' sake, four mountains have been included in this route that do not topographically belong to it—Haku-san, Ontake, the Koma-ga-take of Shinshū, and Ena-san, because, though not actually forming part of the same range, they stand not far from it, and are likely to interest the same class of travellers and to be visited during the same trip.

The district treated of in this route may be best approached from one of three sides,—from Ueda or Nagano, on the Karuizawa-Naoetsu Railway; from Gifu, on the Tōkaidō Railway; or from the Sea of Japan, on which last side Toyama is the natural starting-point. The first-mentioned approach is to be preferred by travellers from Yokohama, the last two by those coming from Kōbe. Matsumoto and Fukushima make excellent centres for excursions among these mountains.

A road is in course of construction from Shimashima over the summit of the Tokugo-tōge, a pass which crosses the range running parallel to the great ridge of which Yari-ga-take forms the highest point. Ultimately it will head down to the Azusa-gawa, and then probably, crossing that river, come out on the Hirayu side of the chain. Should this be the case, it will afford a capital high-level route from Shinano into Hida, and greatly facilitate travel through the wildest district of Japan.

2.—From Gifu on the Tōkaidō Railway to Takayama in Hida.

Itinerary.

GIFU to :—	*Ri*	*Chō*	*M.*
Akutami	2	34	7½
SEKI	2	4	5½
Mabuki	5	29	14½
Asahari	2	7	5½
Kiribora	2	3	5
Kanayama	1	4	2¾
Shimohara		15	1
Hoido	3	—	7½
Gero	3	17	8½
Hagiwara	2	4	5½
Osaka	3	1	7½
Kukuno	3	32	9½
TAKAYAMA	3	4	7½
Total	35	10	86

This road, called the *Hida Kaidō*, is practicable for jinrikishas throughout. Three passes — the *Fukuro-zaka* (fine view of Ontake), the *Nagahora-tōge* close to the borders of Mino and Hida, and the *Miya-tōge*—have to be surmounted; elsewhere the road has an easy gradient. The best accommodation is at *Seki* (*Inn*, Yorozu-ya) and at *Shimohara* (*Inn* by Katō Saburoemon). Fairly good accommodation may also be found at *Tonomura* between Seki and Mabuki, at *Gero*, and at *Osaka*.

The tame character of the landscape during the early part of the journey,—low-lying sandy hills clad with insignificant trees,—characteristic of the province of Mino, is suddenly exchanged, as if by

magic, for scenes of rare beauty on crossing over into the province of Hida near *Kanayama*, and these continue all the rest of the way. From Shimohara to *Kukuno*, the traveller wends for forty miles along the beautifully wooded valley of the Hida-gawa (called Masuda-gawa and Adanogō-gawa higher up), through a succession of rocky ravines. In flood-time particularly the scene is grand beyond description. Curiously enough, one of the finest parts of the route —a little beyond the hamlet of Hoido—has received the ill-sounding name of *Jigoku* (Hell), apparently by reason of the awe which it inspired in rustic beholders when the old pathway ran along the face of the precipitous rocks that overhang the foaming current. Specially romantic is the gorge from this point on to Gero, at which place the valley widens, the road becomes somewhat undulating, and cultivation is possible. Magnificent, too, is the view at the confluence of the Osaka-gawa with the main river, which here again becomes confined for several miles within a densely wooded ravine, whose sides rise sheer from the water's edge. The hill between Kukuno and Takayama receives its name of *Miya-tōge* from a very ancient Shintō temple, the chief one (*Ichi-no-miya*) of the province. It stands in a beautiful grove at the foot on the N. side. A short run hence leads down to the small plain surrounding

Takayama (*Inn*, *Tani-ga-ya, in Ichi-no-machi). This, the capital of Hida, is divided into three main parts called Ichi-no-machi, Ni-no-machi, and San-no-machi. Shut in, as it is, by lofty mountain ranges, this place remains comparatively difficult of access. Its shops are poor, especially in European commodities,—an exceptional state of things nowadays for a town of its size and importance. Note the elaborate Shintō shrines in miniature erected in front of many of the chief buildings, and dedicated to Akiha-san for protection against fire (see p. 240).

A good panorama of the town and neighbouring mountains can be obtained from *Shiroyama*, a hill close by, on which the Daimyō's castle formerly stood. It is only 10 min. climb.

3.—From Matsumoto to Takayama by the Abō and Hirayu Passes.

[Ascent of Norikura and Kasa-dake. Nomugi-tōge.]

Itinerary.

MATSUMOTO to :—		*Ri*	*Chō*	*M.*
Shimashima	approximate.	5	5	12½
Inekoki		1	—	2½
Ōnogawa		3	—	7½
Hirayu		6	—	14¾
Hatahoko		3	8	7¾
Hiomo			21	1½
Ōtani		1	—	2½
TAKAYAMA		3	1	7½
Total		22	35	56

Jinrikishas can be taken from Matsumoto to Shimashima. They are also practicable between Hatahoko and Takayama, but are not to be found at the villages on the way. It might be possible, by writing in advance to the inn at Takayama, to have some sent out to await one's arrival. The intermediate section must be walked, and the advice given on pp. 287-8 regarding baggage strictly borne in mind. Few walks of thirty miles are to be found in the whole of Japan comparable for wild and varied picturesqueness to that from Shimashima to Hirayu up the valley of the Azusa-gawa, and over the Hinoki and Abō passes.

Leaving Matsumoto, the way is level and good for several miles as far as the first of a number of hamlets, known collectively under the name of *Hata*. It then passes through a pleasant grove of red pines, becoming somewhat rough,

and soon strikes the Azusa-gawa, where it again becomes good for most of the way into

Shimashima (*Inn*, Shimizu-ya). This vill. is divided in two by the river, the other part, called *Hashiba*, being prettily perched on the r. bank. This is the best place from which to ascend Yari-ga-take (see next section).

From Shimashima the path winds high above the l. bank of the Azusa-gawa through a lovely ravine, until it crosses to *Inekoki*, a hamlet known in the neighbourhood for its *kaze-ana*, or "wind-caves." These are merely small excavations in the hillside, used as storehouses, Thenceforward the entire walk up the river gorge, walled in by densely wooded mountains, is inexpressibly grand and beautiful. The path clings, or should cling, to the sides of the living rock; but frequently portions of it slip down into the gulf below, leaving only the most precarious foothold. Some of the worst clefts and landslips have been bridged over by very primitive structures. The only opening in the valley wall occurs about 3 m. before Ōnogawa, where a stream flows in l. from the Nomugi-tōge.

Ōnogawa (poor inn) is a small vill. standing on the l. bank of the Maegawa, an affluent of the Azusa-gawa, at a height of 3,300 ft.

[**Ascent of Norikura.** Native pilgrims coming from the direction of Shinshū make the ascent of this sacred mountain from Ōnogawa; those coming from the west go up from the vill. of Hatahoko, and the mountain may also be ascended from Hirayu, as described below.

1. As the climb from *Ōnogawa* to the summit and back may prove too much for one day, the mountaineer is advised to sleep either at a hut (4,800 ft.), 1½ *ri* above Ōnogawa, or at the Murodō, near the top. On the way are passed the remains of old furnaces, heaps of slag and ore, etc., indicating the site of the once extensive smelting works of *Obi Ginzan*. The ore consists of galena containing a small quantity of silver. The sleeping-hut stands not far from a small stream abounding in excellent trout. There is no path from the hut to the summit, and only occasional indications of a track. Passage has to be forced through long grass, trees, and bamboo-grass, and then up the bed of a small torrent, where a sulphur spring breaks out, until one reaches a steep snow-field, The final climb leads over lava blocks and scoriæ, ending at the small shrine of Asahi Gongen on the northernmost and highest peak of the mountain.

Norikura is an old volcano, the peak being really one of the sides of the crater from which extensive lava-streams formerly poured. The view should embrace all the great peaks of the Japanese Alps,—granite giants, which unfortunately are but too often veiled in rain or mist.

Instead of returning to Ōnogawa, it will be found pleasanter to descend to the hot springs of *Shirahone*, where the accommodation is better, and which is 2½ *ri* further on towards Hirayu.

2. The way from *Hirayu* (locally called the *ura-michi*, or "Back Road") leads past a magnificent cascade more than 200 ft. high, formed by the Takahara-gawa near its source, and through some mines (*kōzan*) 2 hrs. from Hirayu, where it may be advisable to spend the night, so as to make an early start, unless indeed the mountaineer prefer to arrange his expedition so as to sleep at

the *Murodō* hut near the summit, mentioned above. Though the mines lie at an altitude of 7,000 ft., work is carried on all the year round. The annual output is about 150,000 lbs. of copper and 2,500 lbs. of silver. The ascent begins, if one may so say, by a drop of several hundred feet down a steep shale slope to a torrent, whence it is a rough-and-tumble scramble up through the forest. Emerging from this, the climb is over rocks and snow. A charming lake surrounded by rugged peaks, and some natural caves, are interesting objects passed on the way. The climb from the mines to the Murodō will occupy about 5 hrs. The remainder of the way coincides with that from Ōnogawa.

3. From *Hotahoko*. The total distance to the summit from this place is locally estimated at 7 *ri*, the path leading viâ *Ikenomata*, 23 *chō*, and the silver mines of *Hiragane*, 1½ *ri*.]

A short ascent leads from Ōnogawa to a stream running at the foot of the *Hinoki-tōge*, up which latter is an easy walk of 40 min. At 2 hrs. from Ōnogawa, the swift current of the Azusa-gawa has to be crossed on a couple of rough pine logs. Here commences a very steep climb (practically the beginning of the *Abō-tōge*) through a thick wood to the last rest-house, called *Tochizaka*, whence the remainder of the way to the summit of that pass is a perpetual succession of ups and downs, sometimes over a grassy surface, at other times up steep and stony slopes, but mostly under shade, and at no point offering any extensive prospect. The top of the Abō-tōge (6,400 ft.) forms the boundary between the provinces of Shinshū and Hida, and is remarkable for the beauty of the virgin forest which crowns it. The way down affords glorious views r. of Hodaka-yama and Kasa-dake, and of Haku-san to the S.W., also charming sylvan scenery with moss and ferns in abundance. The descent is comparatively short to the hollow between high mountains where nestles the hamlet of

Hirayu (*Inn* by Kobayashi Uemon-saburō). This place, lying 4,500 ft. above the sea, boasts a chalybeate spring, the temperature being high and the baths simple tanks under open sheds. Silver is mined on a small scale in the immediate vicinity. Hirayu should be made the headquarters of those mountaineers who desire to scale Kasa-dake and, as already indicated, Norikura.

[**Ascent of Kasa-dake.** The grey cliffs and shining snow-slopes of Kasa-dake form a striking picture to one looking down the narrow valley to the N.W. of Hirayu. The ascent can best be made from *Nakao*, a tiny hamlet inhabited by hunters and wood-cutters; also from *Gamada*, which is picturesquely situated and possesses hot sulphur baths; but there the peasantry are so superstitious that it is almost impossible to induce them to give any help. The climb, which is extremely arduous, will occupy about 8 or 9 hrs., and the descent 7 or 8 hrs. "Starting at daylight," says the Rev. Walter Weston, "we descend into the Migi-mata (Right Fork), and ascend the rocky torrent bed until a forest is reached, through whose dense slippery undergrowth a way must be forced. Emerging at length, we cross the torrent of the Hidari-mata (Left Fork) by means of any bridge that may be improvised. This is followed by a stiff climb over broken rocks and long slopes of snow, whose

lower limit is at an altitude of about 5,000 ft., in the wild ravine called Anage-no-tani. Here to the l. a pretty cascade shoots over a cliff, to disappear under the snow. The climb now becomes more difficult, the rocks being steeper and bigger, whilst their smooth surface renders some sort of *waraji* indispensable. Some precipitous grassy slopes then lead over easier going on snow and debris up to the final arête, strikingly characterised by slabs of broken andesite lying in regular layers on the crest of the ridge. In sheltered nooks various Alpine flowers delight the eye, which wanders afar over all the chief peaks of Central Japan, and even to distant Fuji. From the point where the final arête is reached, we turn to the right, and a scramble of half-an-hour leads to a cairn on the summit."

* * * * *

"From Nakao a grand route has been opened over the range between Hida and Shinshū by the **Yakeyama-tōge,**—a pass leading between the peaks of Yakeyama N. and Iwō-dake S.,—down to the Tokugō hut on Yari-ga-take (see next page). The altitude of the pass is about 7,200 ft., and the views from the summit of Yakeyama towards Kasa-dake, and of Hodaka-yama in close proximity are magnificent. The ascent from Nakao to the top of the pass takes about 3 hrs., being quite easy; but the descent to the Tokugō hut, which is both rougher and longer, will occupy some 3½ hrs. more."]

The ascent of the *Hirayu-tōge*, 1 *ri*, is very steep; the descent through a wood of beech, fir, and oak, also for 1 *ri*, much less so. A considerable area of the forest on the way down has been cleared to make room for the cultivation of buckwheat. This is undertaken, not by the local peasantry, but by others from the adjoining province of Etchū, who cross over annually for the purpose. From the bottom of the actual pass, the path continues to descend gradually down the narrow valley of the Nyūgawa for many miles,—almost as far as Ōtani,—shut in by lofty wooded mountains, and occasionally dotted with houses either isolated or grouped together in tiny hamlets. *Hatahoko* is the only place that offers tolerable accommodation. Here, too, the road, hitherto a mere pathway, widens so as to admit of the transport of merchandise by cart.

After the valley opens out, the scenery assumes a more varied character, with thriving farmsteads, murmuring brooks utilised to turn water-wheels, hills of lesser height near at hand, and grand mountains in the distance. Later on the road enters pine-clad hillocks, and passes by the vill. of *Matsunoki*, where a rope stretched across the valley testifies to the survival of an ancient superstition.

According to the date at which the weather causes the rope to snap, omens are drawn for the crops of the ensuing twelvemonth. It is replaced yearly on the 7th day of the 7th moon. This rope, the sacred *shime-nawa* of Shintō, used to symbolise divinity, here stands for the celestial beings called Tanabata, for whose poetic legend see *Things Japanese*, Article "Sun, Moon, and Stars."

This spot is one of the "Eight Views" of the province of Hida. For the prefectural town of

Takayama, see p. 289.

[An alternative way from Shima-shima to Takayama is over the **Nomugi Pass,**—a succession of ups and downs. From the summit (6,000 ft.), Ontake, Norikura, and Yari-ga-take are visible. The vill. of Nomugi (4,600 ft.) lies 1½ *ri* down on the

other side. It is the best place to stop at on the way. The itinerary is as follows :—

SHIMASHIMA to :—

		Ri	*Chō*	*M.*
Inekoki	approximate	1	—	2½
Nyūyama			18	1¼
Yoriaido		2	—	5
Kawaura		2	18	6
Nomugi		3	—	7¼
Naka-no-shuku		3	23	9
Kibyū-dani ...		1	13	3¼
Kabuto		2	31	7
TAKAYAMA		3	1	7½
Total.....		19	32	48½]

4.—Yari-ga-take and Hodaka-yama.

Yari-ga-take, lit. Spear Peak, is most easily reached from the Shinshū side viâ Ueda on the Karuizawa-Naoetsu Railway, Matsumoto, and Shimashima (see p. 290), where guides can be engaged. The first part of the way lies along a lovely valley in which, at a distance of about 4 m. from Shimashima, stands a mineral bath-house called *Furotaira*. The path ultimately crosses the steep *Tokugō-tōge*, 7,100 ft., between Nabe-kammuri-yama on the N., and Kasumi-ga-take on the S. The Tokugō sleeping-hut, 4,950 ft., on the far side of the pass, is grandly situated in the forest on the bank of the Azusa-gawa, at a distance of some 7 hrs. on foot from Shimashima, and fair-sized trout are here caught in abundance. Opposite rises the magnificent granite peak of Hodaka-yama, which in form and position resembles the Aiguille du Dru near Chamounix. From the Tokugō hut, the climb to the summit will take about 9 or 10 hrs., the distance being calculated at 8 or 9 *ri*, though the rough nature of the ground to be traversed makes such calculations of comparatively little use. The descent to the *Akasaka no Iwa-goya*—a camping-place for hunters—will occupy a good walker 2½ hrs. or so, fair shelter under the lee of an overhanging rock, and plenty of good water and firewood supplying his needs for a night's bivouac there.

[An alternative way up, branching off 5 m. beyond the Tokugō hut, is viâ the *Yoko-o-dani*. Some consider this shorter. In any case it is more difficult; but the scenery is savagely grand, and the torrent need not be so often crossed. A natural cave about ½ m. up the valley gives good shelter if needed. The ordinary route is rejoined at the base of a spur thrown out from the cliffs of a peak, which a broken arête connects with Yari-ga-take.]

The route lies alternately up one side or other of the bed or banks of this torrent for about 3 hrs. On the l. the steep, craggy, granitic precipices of Hodaka-yama, streaked with slopes of shining snow, rise to a height of over 10,000 ft., while on the r. are tamer wooded hills. Noble mountains are these precipitous masses of granite, surpassing in wildness any to be seen elsewhere in Japan, their curiously steep forms being not unlike some of the ideal crags depicted in Chinese art. There is no part of the country in so truly primeval a state—with perhaps the exception of some districts of Yamato—as this torrent-riven valley in the heart of the Shinano-Hida range, whose sole frequenters are hunters seeking bears or the sheep-faced antelope. At an elevation of 6,400 ft., the *Akasaka no Iwa-goya* is passed; and just above it the forest ceases, and the first snow-field is crossed. Hence upward the way lies mostly over snow; but just below the summit, it winds up and among huge bare masses of rock piled in indescribable confusion. From the irregular resting of some of these crags so-called "caves" are formed,

wherein the hunters take up their abode whilst watching for bears. Ptarmigan are common here. After a stiff climb over snow and debris, and a rather dangerous scramble up one side of the peak, we gain the summit, which consists of a short narrow ridge of broken rock,—the tip of the "Spear," nearly perpendicular on all sides but the S. E.

"The view," says Rev. Walter Weston, "as one looks straight down into the wild and desolate valleys that stretch away from the base of the mountain, is most impressive. To the north lie the almost unknown peaks of the range between the provinces of Shinshū and Etchū, which stretches far towards the Sea of Japan. On the west stands the rugged form of Kasa-dake, which we think would afford a grand climb from the valley which separates it from us. Southwards, the eye rests on the nearer giants of this group, Hodaka-yama (Myōjin-dake) and the massive double-topped Norikura, and beyond these Ontake with the Komaga-take of Shinshū on its eastern side. To the south-east, but farther off, stands the great mass of mountains on the borders of Shinshū and Kōshū, the most prominent peaks being Shirane-san, Akaishi-san, and Koma-ga-take. But most striking of all is the stately cone of Fuji rising with its majestic sweep supreme above all else, at a distance, as the crow flies, of over 85 miles. To enumerate all the summits to be seen from the point on which we stand, would be to give a list of all the grandest mountains in Japan. Only the haze and clouds to the north-west prevent our view from embracing the sea in the Bay of Toyama, so that nearly the whole width of the central portion of the empire is included in this magnificent prospect."

The descent will occupy a good walker 2½ hrs. to the *Akasaka no Iwa-goya*, and thence 12½ hrs. to Shimashima.

The **ascent of Hodaka-yama**, as well as that of Yari-ga-take, may be made from the Tokugō hut.

"This mountain, also locally known as Myōjin-dake, is one of the most striking peaks in Japan, its snow-seamed granite cliffs rising 5,000 ft. sheer from the narrow valley of the Azusa-gawa. For a short distance the line of ascent—there is no path to follow—lies in the direction of Yari-ga-take, and then turns abruptly to the l. through the forest which clothes the lower slopes of the mountain. A very rough scramble through bamboo grass and dense undergrowth at length brings one out on to loose rocks partly concealed by low shrubs, after which several sharp ridges have to be surmounted and nearly perpendicular cliffs traversed by holding on to bushes and creepers. Eventually we emerge into a wild ravine, and a long climb up the loose and gradually steepening rocks leads to the foot of a snow-slope, lying at an angle of about 40°, at an altitude of 8,500 ft. A stiff climb up this, and then a still rougher scramble up large masses of smooth rock land us on the main arête, from which rise the various peaks of the mountain. The highest is seen on the left, and a somewhat difficult ascent places the climber on the topmost summit, which is composed of broken blocks of very hard close-grained granite. The distant view is similar to that from Yari-ga-take. The ascent will take some 6 hrs. exclusive of halts, the descent about 1 hr. less."

5.—From Nagano to Toyama over the Harinoki Pass.

The greater portion of the following itinerary and of the description given below must be regarded as approximate only, the difficulty of keeping communication open across so rugged a country being peculiarly great. There is no possibility

of crossing the pass before the *yama-biraki*, or "mountain opening," on the 20th June. Even during the summer months communication is often entirely interrupted, and none but the most experienced mountaineers can hope to succeed in forcing a way for themselves. Difficulty is sometimes experienced in obtaining the services of hunters to act as guides, the *Harinoki-tōge* being now seldom crossed even by the natives, and the huts formerly existing on the way being nearly all destroyed, whilst the central portion of the original track has, owing to avalanches and landslips, been practically effaced. Still, the route remains one of the grandest, as well as one of the most arduous, mountaineering expeditions in Japan.

Itinerary.

NAGANO to :—	*Ri*	*Chō*	*M.*
Sasadaira	3	18	8½
Shimmachi	2	18	6
Obara	1	—	2½
Hashigi	1	18	3¾
Sō	1	—	2½
ŌMACHI	2	30	7
Noguchi		18	1¼
Shirazawa	2	18	6
Maruishi-bashi	1	2	2½
Top Harinoki Pass.	1	21	3¾
Futamata		24	1¾
Kurobe	2	11	5¾
Top of Zaragoe	1	7	3
Yumoto	2	—	5
Yanagiwara		31	2
Seko	1	6	2¾
Hara	3	—	7¼
Ōmi	1	—	2½
Kamidaki	3	—	7¼
TOYAMA	3	—	7¼
Total	36	6	88¼

Jinrikishas can be taken as far as the hamlet of *Koichi*, where the Saigawa is joined, and from which point the scenery becomes pretty. One *ri* before reaching

Shimmachi (*Inn*, Kome-ya), the road passes over the *Yanoshiri-tōge*, a steep ascent of 18 *chō*.

The descent to the hamlet of Anadaira on the other side was the scene of a great convulsion in the year 1847, when, owing to an earthquake, the river was dammed up by the fall of masses of earth from the hills on both sides. A small cascade afterwards broke through. Boats formerly went all the way down from Matsumoto to Nagano, but their passage has ever since been interrupted at Anadaira.

Ōmachi (*Inn*, Yama-chō) presents an old-world appearance, owing to its flat-roofed wooden houses like the cottages in the Alps, with heavy stones to keep down the shingling. At *Noguchi*, where comfortable quarters can be obtained at the house of the *Kuchō*, enquiries should be made concerning the state of the road, and stout-limbed guides engaged for the ascent of the Harinoki Pass. Very little shelter is to be found before reaching Kurobe, though just below the summer limit of the snow on the pass, about 1 *ri* from the top, at an elevation of some 5,500 ft., a rude camping-place called *Ushi-goya* can be utilised for a bivouac. As it is not feasible to reach Kurobe from Noguchi in one day, the traveller must put up with this; and on the following day a short but extremely rough scramble over the snow and down the steep mountain side and the torrent bed on the W. of the pass, will bring him to Kurobe, where the second night must be spent.

From the summit (8,120 ft.), Fuji is seen as in a vignette between the ranges of Yatsu-ga-take and Komaga-take, the other most noteworthy feature of the view being Yari-ga-take.

[A round, bare peak called *Goroku-dake*, 9,100 ft., may be ascended from this point by forcing a way through low, dense clumps of creeping pine; but there is no shelter to sleep in. The peak consists of trachyte porphyry piled against granite.]

The traveller now leaves the province of Shinshū for that of Etchū, and will notice, both on the summit and on the way down, the alder-trees (*hari-no-ki* or *han-no-ki*) which give their name to the pass. The valley on this side is known as the Harinoki-sawa.

Kurobe consists of but one dilapidated hut on the banks of the swift Kurobe-gawa, which has to be forded before the hut can be reached. From here to Ryūzan-jita is another short but arduous scramble over the *Nukui-dani-tōge* and the *Zara-goe*, 7,300 ft. The valley of the latter pass, filled with shining slopes of snow topped with precipitous cliffs, is very lovely, whilst the view from the summit is magnificently wild. All around, enormous landslips and confused masses of rock, hurled down from the tops of the mountains to the gorge below, bear witness to the terribly destructive forces by which this part of the country has been ravaged. The rocky mass in front is one of the slopes of Tateyama, while on the l. a view of the soft plains of Toyama and of the sea beyond contrasts agreeably with the savage aspect of the nearer landscape. The Jinzū-gawa is seen in the plain wending its way towards the Sea of Japan, and the blue outline of the provinces of Kaga and Noto fills up the distant background. The descent leads through a wilderness of rocks and stones, and includes the most difficult portions of the whole expedition. Here and there sulphur fumes are seen rising from the mountain side, and shortly before reaching Ryūzan-jita a curious circular lake (*Mago-ike*) of hot sulphurous water is passed on the l. hand.

Yumoto, or *Ryūzan-jita*, commonly called *Tateyama Onsen* on account of its hot springs, stands at a height of 4,150 ft., in a desolate waste,—a chaos of large boulders, sand, and stones, left by the great earthquake of 1858. On quitting this place, the path continues down a grand, rugged gorge, called *Dashiwara-dani* at its upper end. Before descending to *Kamidaki*, the best general view of Tateyama and of the range forming the boundary of the province of Etchū is obtained. It is sometimes possible to get jinrikishas at Kamidaki. The road onward crosses a well-cultivated plain, and joins the Hokkoku Kaidō a few *chō* before reaching

Toyama (see Rte. 42).

6.—From Itoigawa on the Sea of Japan to Ōmachi and Matsumoto. Ascent of Ō-Renge-yama and Jōnen-dake.

A day's journey west along the coast from Naoetsu leads to Itoigawa, whence a jinrikisha road runs south to Ōmachi and Matsumoto, thus skirting nearly the whole length of the E. side of the Hida-Etchū range, affording grand views of many of the mountains, and giving access to their inmost recesses. This road follows the valley of the Himekawa,—here a roaring torrent, there a silent though swift-flowing stream. After 6 *ri* of varied and picturesque scenery, we reach *Yamanobō*, where good quarters may be found at the *Sonchō's*, and arrangements made for the ascent of Ō-Renge-yama.

Ō-Renge-yama, the highest mountain in the N. portion of the range, receives its name from a fancied resemblance to the lotus-flower. Strictly speaking, it is a cluster of peaks rather than one distinct mountain. The ascent of the highest point presents no special difficulties. From the *Sonchō's* house it is a walk of about 7 hrs., including halts at the hamlets of Ōdokoro and Kishi, to *Renge Onsen*, 1½ *ri* before reaching which we climb the Hatchō-zaka, in whose neighbourhood is a mine called Itatate. Both accommodation and

fare at the Onsen are poor. The solfataras, however, and the lake well deserve inspection. The numerous hot springs vary in temperature from 95° to 118° Fahrenheit. Leaving the Onsen at daybreak, a roughish scramble through the forest and over snow-slopes brings us in 3 hrs. to another quaint old mine, fine views being gained of the great snow-clad peak of Yukikura-dake on the opposite side of the valley. From the mine to the mountain top takes 2½ hrs. more, chiefly on snow, until reaching the final arête, whence over broken volcanic rocks. At the summit we are greeted by an astonishingly extensive view, ranging from Toyama Bay and the peninsula of Noto on the N.W. to Fuji on the S. E.,—in fact right across Central Japan. The nearer prospect, especially on the E., is that of precipitous broken depths and great glistening snow-slopes. The descent to the Onsen need not occupy more than 3½ hrs.

From Yamanobō to Ōmachi is a distance of about 14 *ri*. Jinrikishas must not be counted on, but horses or small carts (*ni-guruma*) can always be procured for the luggage. The best accommodation on the way is at *Kudarise*, also called *Bamba* (*Inn*, Zeni-ya). Near *Kitajō* the valley opens out, and the road passes on the E. side of lovely Lake Aoki, and also later on of Lake Kizaki, before reaching the plain in which Ōmachi (see p. 295) stands.

Ten *ri* separate Ōmachi from Matsumoto, the best halting-places being *Kita Hodaka* (*Inn*, Tōshi-ya), 6 *ri*, and *Toyoshina*, 1 *ri* 8 *chō* further on. Grand views during all the first part of the way, as we cross the lower foot-hills of the Hida range.

Ascent of Jōnen-dake. At Toyoshina a road branches off W. to the hamlet of *Iwahara* (Karasu-gawa-mura), about 2 *ri*, which is the best starting-point for the ascent of Jōnen-dake, the beautiful pyramidal peak rising due east of Yari-ga-take. Guides for the ascent can be procured through the *Sonchō* of the village. The ascent will occupy about 12 hrs. and the descent 8 hrs., inclusive of halts. Two days are therefore necessary, the first of which is devoted to the climb up to the bivouac on the N. shoulder of the mountain, the ascent being completed early the following morning, so as to ensure a clear view and a return to Iwahara by daylight. The expedition begins by fording the swift torrent of the Karasu-gawa, after which we turn westward over a moor, whose soft springy turf is gay with *kikyō* and lilies. After several miles of this, the track winds round the flanks of the intervening hills until, about 5 hrs. from the start, we again reach the wild rocky bed of the Karasu-gawa. Our way now follows the stream for nearly 5 hrs. more of very rough and arduous work. Leaving it at length, we strike up a steep ravine on the left. Up this, or through the trees of the precipitous slope on its r., we scramble to the camping-place where the night is spent in the pine forest, and where a magnificent view rewards us for our toil. Confronting us are all the mighty precipices between Yari-ga-take and Hodaka-yama, seamed and streaked with snow. Grander still, after the final climb, is the panorama from the summit, including nearly all the great peaks of the Hida-Shinshū range, with Fuji and the intervening Kōshū group, the Koma-ga-take of Shinshū, Asama-yama, and many more.

Returning to Iwahara and Toyoshina, a fair road takes us into *Matsumoto* across the Azusa-gawa,—distance from Toyoshina under 3 *ri*.

7.—Tateyama.

Tateyama is the collective name given to the lofty summits which stand on the E. border of the prov-

ince of Etchū, to the N.W. of the Harinoki Pass. The highest of the peaks (*Go-honsha*) rises some 9,500 ft. above the level of the sea. The main ascent leads up the W. side of the mountain from the hamlet of *Ashikura* (accommodation at the Shintō priest's house), which can be reached from Toyama, the capital of Etchū, viâ *Kamidaki*. The distances are: Toyama to Kamidaki, 3 *ri* 20 *chō* by jinrikisha; thence on foot to Ashikura, 3 *ri* 8 *chō*,—making 16½ m. altogether.

The way up the mountain is arduous in parts, nor is there any shelter, except two or three wretched huts, to be got during the whole distance of 20 m. from Ashikura to the *Murodō*, 2½ m. from the summit. The Murodō itself is a better and larger hut, which is opened for the accommodation of pilgrims from the 20th July to the 10th September. Scarcely anything in the way of bedding is procurable, and but little to eat except rice. (In a valley situated about 6 *chō* to the l. of the Murodō are the remarkable solfataras of *Ojigoku*, or "Big Hell." The way thither, after passing between two tarns, one of which is probably an old crater, reaches the brow of a hill commanding a bird's-eye view of the springs. The whole valley seems alive with pools of boiling mud and sulphur. Descending to the bottom, one should tread carefully amidst the small hillocks of sulphur, as a false step might plunge one into the boiling liquid beneath.)

From the Murodō hut to the highest summit, whose name of *Gohonsha* comes from the picturesque temple with which it is crowned, is 1 hr. climb, partly across snow-slopes and then up the rocky peak forming the top of the mountain. At the end, a truly superb panorama unfolds itself before the spectator's gaze. The number of mountains to be distinguished is extraordinarily great. To the extreme l., looking eastward, are seen Myōkō-zan and Yoneyama in Echigo, Nantai-zan near Nikkō, and Togakushi-san and Asama-yama in Shinshū. Towards the S. E. rises the range of Yatsu-ga-take, with the isolated peak of Tateshina-yama, beyond which are seen Fuji and the high peaks of Shirane and Koma-ga-take in Kōshū. To the S. are Koma-ga-take and Ontake in Shinshū; Yari-ga-take, Norikura, and Kasadake, with (in closer proximity) Yakushi-dake,—all in Hida. To the S.W. is Hakusan on the borders of Kaga. Below, to the W., lie the plains of Kaga and Etchū, the latter watered by the rivers Jinzū and Jōgwanji, while to the N. the view is bounded by the Sea of Japan.

The traveller who succeeds in reaching Ryūzan-jita will find the climb from there up Tateyama far preferable to that from Ashikura; for though the first part of the ascent is very steep, the whole expedition can be comfortably accomplished in one day, if the start be made at daybreak, and thus the night in the crowded and uncomfortable Murodō, with its host of pilgrims and fleas, may be avoided. A little more than 1 hr. climb up the cliffs by the pilgrims' path, just opposite the baths, lands him on the edge of a wide plateau called *Mida-ga-hara*, the view from near the top of the ridge being exceptionally fine. The track is then fairly level, though generally wet and slippery for some distance, and ultimately falls in with the path leading from Ashikura to the summit of the mountain.

8.—From Toyama in Etchū to Takayama in Hida by the Valley of the Takahara-gawa.

Itinerary.

TOYAMA to:—	*Ri*	*Chō*	*M.*
Kami Ōkubo	3	—	7¼
Sasazu	1	—	2½
Katakake	2	17	6
Inotani		27	1¾

Higashi Mozumi ...	2	—	5
Funatsu ...	4	6	10¼
Furukawa ...	5	26	14
TAKAYAMA ...	3	28	9¼
Total ...	22	32	56

This picturesque route is practicable for jinrikishas. The best accommodation is at *Higashi Mozumi* (*Inn* by Kinoshita Shōjirō), at *Funatsu* (*Inn*, Ōzaka-ya), and at *Furukawa* (*Inn*, Yatsu-san). Before reaching the boundary of the provinces of Etchū and Hida, the Jinzū-gawa curves away to the r., while the road to Funatsu follows the Takahara-gawa, one of its affluents. The view at the forking of the rivers is most picturesque, and the whole way hence to Funatsu ruggedly grand. A silver mine (*Shikawa Ginzan*) is situated in the neighbourhood.

[Travellers bound for the Hida-Shinshū mountains may conveniently diverge here to the hamlet of *Gamada* (see p. 291) about 8 *ri*, or to that of *Hirayu*, about 9 *ri*, by following the Takahara-gawa nearly the whole way to its source.]

Between Funatsu and Furukawa we cross the *Akasaka-tōge*, 3,850 ft. above the sea, and 1,600 ft. above Funatsu. On the way down, there is a beautiful view across the Yōka-machi valley and the low pine-clad hills separating this valley from that of the Miyagawa and the plain which surrounds the provincial capital of

Takayama (see p. 289).

9.—From Toyama or Kanazawa to Takayama in Hida by the Valley of the Shirakawa.

The first stage in either case is by rail to *Takaoka*, whence also by rail southwards to *Jō-ga-hana*, after which the itinerary is as follows :—

JŌ-GA-HANA to :—	*Ri*	*Chō*	*M.*
Shimo Nashi ...	4	4	10
Nishi Akao ...	2	26	6¾
Tsubaki-hara ...	3	10	8
Iijima ...	2	18	6
Hirase ...	2	30	7
Iwase ...	2	5	5¼
Kurodani ...	1	22	3¾
Mumai ...	1	33	4¾
Kami Odori ...	2	18	6
Maki-ga-hora ...	2	26	6¾
Mikka-machi ...		10	¾
TAKAYAMA ...	1	20	3¾
Total ...	28	6	68¾

This route is not practicable for jinrikishas except between Mikka-machi and Takayama ; but they are not always to be found at the former place. Horses are not procurable in the valley of the Shirakawa, and baggage is transported by cattle or on coolies' backs. Fairly good accommodation can be had at *Jō-ga-hana*, and accommodation, which is at least passable, at most of the villages. The scenery is for the most part delightfully picturesque, and there are many magnificent distant views.

10.—Haku-san.

This celebrated mountain, standing on the borders of the four provinces of Echizen, Kaga, Hida, and Mino, may be ascended either from *Kanazawa* or from *Fukui*. The itinerary, by the former route to Yumoto, a vill. at the base, is as follows :

KANAZAWA (Ōhashi) to :—	*Ri*	*Chō*	*M.*
Tsurugi ...	4	7	10¼
Onnawara ...	5	29	14½
Ushikubi ...	4	4	10
YUMOTO (about) ...	5	—	12½
Total ...	19	4	46¾

Fair accommodation at *Tsurugi* ; better at

Yumoto (*Inn*, Yamada-ya). The road is practicable for jinrikishas over a sandy road only as far as

Tsurugi; from Ushikubi onward the river flows through a fine rocky ravine, whose lofty crags rise to a great height. Yumoto, noted for its hot springs, is completely shut in by densely wooded hills, and is deserted in winter by its inhabitants, who do not return till the beginning of June. There are several other sulphur springs on the mountain side. The ascent and descent of Haku-san from Yumoto make an easy day's expedition, the climb to the Murodō hut occupying a good walker 3 hrs., and the steep clamber thence to the shrine on the top (*Go-honsha*), 25 min. The glorious view from the summit includes Tateyama N.E., Yari-ga-take E.N.E., Norikura a little to the S. of E., Yatsu-ga-take and the Koma-ga-take of Kōshū in the dim distance, Ontake E.S.E., and the Koma-ga-take of Shinshū. In the immediate neighbourhood are Bessan on the S. and Ōnanji on the N., which, with the central and highest peak called Gozen-mine, together constitute the three summits of Haku-san. To the N. W. rises the lofty top of Shaka-ga-take. On the E. side is Tsurugi, or "the Sword," so called from its pointed rocky peaks, and on the W. the Oku-no-in. Two tarns lie at the bottom of what are apparently ancient craters. The water of the one which lies to the N. is of a beautiful turquoise, that of the other dull in colour, and both are absolutely tasteless.

The itinerary from Fukui to Yumoto is as follows:

FUKUI (Arahashi) to :—	*Ri*	*Chō*	*M.*
Matsuoka	2	4	5¼
Kōmyōji	1	22	3¾
Katsuyama	4	—	9¾
Kōgō	2	8	5½
Hayashi's farm	2	32	7
Top of Ōhara-tōge	1	18	3¾
Mizutani	2	—	5
YUMOTO	1	8	3
Total	17	20	42¾

Jinrikishas go as far as *Katsuyama* (*Inn*, Izumi-ya), which affords the only fair accommodation on the way. The scenery is wild and picturesque.

11.—From Takayama in Hida to Fukushima on the Nakasendō.

Itinerary.

TAKAYAMA to :—	*Ri*	*Chō*	*M.*
Kabuto	3	1	7½
Kibyū-dani	2	31	7
Naka-no-shuku	1	13	3¼
Kami-no-hara	1	18	3¾
Adanogō	1	5	2¾
Hiwada	2	20	6¼
Kami Nishino	3	—	7¼
Suegawa	2	1	5
Kurokawa	3	—	7½
FUKUSHIMA	1	—	2½
Total	21	17	52½

As far as Nishino, baggage is generally carried by women, sometimes by cattle. Beautiful views occur all along the route. The best accommodation is at *Kami Nishino*, whence it is possible to ascend Ontake, a climb of 7 *ri*; but the way is a difficult one, and either of those given below is to be preferred.

12.—Ontake and the Koma-ga-take of Shinshū.

Ontake,* one of the loftiest mountains in Japan, is considered the most sacred next to Fuji, and yearly attracts crowds of pilgrims.

The phenomena of trance and so-called divine possession, often to be witnessed on this holy peak, have been fully described by Mr. Percival Lowell in his work entitled *Occult Japan*.

Dr. Rein, writing from a very different point of view, says; "Ontake is a long ridge running N. and S., on the summit of which are eight larger and several smaller craters. Six of the former lie in a row along the ridge, while the other

*Also called *Mitake*, but not to be confounded with the other mountains of that name in Musashi and Kōshū.

two are situated on the N.W. side towards Hida. They are more or less circular in form, from 300 to 1,000 metres (2,624 to 3,280 ft.) in circumference, and with one exception have no great depth. Their walls have fallen in in many places, and access to most of them is thereby facilitated. Their relative age can be easily recognised by the weathering of the doleritic lava, but still better by the manner in which vegetation has planted itself in them and their sunken walls. Thus the most northerly crater, which now contains a tarn, and whose sides offer a rich harvest to the botanist, seems to be the oldest; then come the 2nd and 3rd, proceeding S., and lastly the 4th and highest, from the S. side of which we survey the surrounding prospect. Each of these craters lies 15 to 20 metres (50 to 65 ft.) higher than the one immediately preceding. The 6th from the N., which is entirely surrounded by the wall of the 5th, is indisputably a comparatively new formation, for its steep and fissured sides are quite fresh and devoid of vegetation, as if they had only lately cooled down. No débris are to be distinguished anywhere, as far as the eye can follow the deep ravine, which is connected with this crater on the S.W. Far below springs a brook, close to which rises up the steam of a solfatara. No eruption of Ontake, however, seems to have taken place in historical times."—Ontake is particularly rich in species of plants that are only to be found at great altitudes.

The best starting-point for those approaching Ontake from the Nakasendō side is *Fukushima*, whence the summit may be reached in 1 day by making an early start. The night is spent at a hut near the top, whence the descent occupies a short day. Some recommend that while the mountain is being climbed, the luggage should be sent on to Agematsu, and the descent be made to that place by turning off at *Kurozawa*, the road between which and Agematsu is fairly good and the scenery lovely. A still better alternative, however, is to descend by the ordinary pilgrim route to *Otaki*, which takes about 7 hrs., whence the walk into Agematsu viâ *Hashide* occupies some 3 hrs. more.

Steps formed of logs somewhat facilitate the climb through the forest. Ridges of cinders and rough debris of rocks have then to be passed. The view from the summit embraces Haku-san to the N.W., then to the r. the peninsula of Noto, and still further to the r. a row of mighty peaks that bear traces of snow even during the greatest summer heat. Conspicuous among these are Norikura, Yari-ga-take, and Tateyama. Far to the N.E. rise the volcano of Asama and the chain separating the provinces of Kōtsuke and Shinshū. To the E. appears Yatsu-ga-take, and to the S.E. far-off Fuji, with the Koma-ga-take of Shinshū in the near distance.

The **Shinshū Koma-ga-take,** loftiest of all the mountains bearing that bewilderingly common name, is most conveniently ascended from *Agematsu*. The distance from that village to the summit is called 4 *ri* 8 *chō*, and the ascent, part of which is very steep, will occupy a good walker over 6 hrs. Three or four huts on the way up afford shelter in bad weather. The native pilgrims, who do not care to make the round of the various peaks forming the top of the mountain, but merely wish to visit *Go-honsha*, the highest point, usually ascend and descend in one day. But the traveller is recommended rather to time his excursion so as to sleep at a hut called *Tamakubo*, 3 *ri* 32 *chō* from Agematsu, in order to witness the magnificent spectacle of sunrise from the summit. Looking eastwards, the eye sweeps along an almost continuous line of mountains that rise beyond the valleys of the Chikuma-gawa and Tenryū-gawa, the prominent summits in order from the l. being Asama-yama N. N. E., Tateshina N. E. by N., Yatsu-ga-take N.E. by E., the Kōshū Koma-ga-take E. by N., and, directly opposite, Shirane-san, including all its three summits,—Kaigane-san, Ai-no-take, and Nōdori-san. The sharp peak seen between Koma-ga-take and Kaigane-san is the summit of Hō-ō-zan. To the S.E. rises a lofty snow-streaked

range with three conspicuous summits, the highest of which is called Akaishi. Another striking feature is the cone of Fuji, which towers up beyond a depression to the r. of Nōdori-san. Looking westward, the view embraces a considerable portion of the great chain that forms the boundary between the provinces of Shinshū and Hida, the most prominent summit being Ontake bearing N. of W., to whose r., rising in succession to the N., are Norikura, Kasadake, Hodaka-yama, and Yari-ga-take. In the distance, the peaks of Tateyama are discernible beyond Yari-ga-take. To the N. W. the distant outline of Haku-san is visible, while in nearer proximity to the S. rises Ena-san in the province of Mino. There is also an extensive view over the province of Mikawa and a portion of Tōtōmi, with several mountains, including the double summit of Hōraiji-yama in the former province and Akiha-san in the latter.

Instead of returning to Agematsu, one may descend Koma-ga-take on the E. side to *Ina* on the Ina Kaidō, in 1 day. There the Rapids of the Tenryū-gawa are within easy reach (see p. 286).

13.—Ena-san.

Standing at the S. end of the great divide between the Kiso and Tenryū valleys, this fine mountain, 7,450 ft. high, commands a magnificent panorama of the mountains of Central Japan, and has the advantage of being comparatively easy of access. The ascent is made from *Nakatsu-gawa* (*Inn*, Hashiriki) on the Nakasendō, whence the expedition up and down takes one long day, with varied and delightful views.

Ena-san may also be ascended from *Ochiai*, 1 *ri* further up the Nakasendō than Nakatsu-gawa; but this alternative way, though shorter, is much steeper.

Nakatsu-gawa being conveniently situated for reaching the Tenryū-gawa, the descent of the rapids of that river may be combined with a trip up Ena-san. It is a day's walk over the *Misaka-tōge*, with lovely views of Ontake and the mountains of Kōshū, to *Tokimata* (see p. 285.)

ROUTE 32.

The Shrines of Ise.

1. preliminary information. 2. tōkyō to yamada. 3. nara to yamada. 4. yamada and neighbourhood. the temples of ise. [province of shima.]

1.—Preliminary Information.

Ise is the name, not of a town, but of a province lying to the E. and S. E. of Kyōto on the W. shore of Owari Bay. The temples, which rank highest among the holy places of the Shintō cult, stand on the outskirts of the town of Yamada, near the S. E. frontier of the province. It should be premised that the interest of the trip to Ise is chiefly antiquarian. Without going so far as to say, with a disappointed tourist, that "there is nothing to see, and they won't let you see it," we may remind intending travellers of the remarkable plainness of all Shintō architecture, and add that the veneration in which the shrines of Ise are held is such that none but priests and Imperial personages are allowed to penetrate into the interior. The rest of the world may go no further than the first enclosure, and even there, on festival days, visitors are sometimes called on to remove not only their hats but their overcoats.

The ways of reaching Yamada are as follows:

I. From Tōkyō by Tōkaidō Railway to Nagoya, first day. Thence by Kwansai Railway to Kameyama Junction, and on by Sangū Railway to Yamada,—second day.

II. From Nara by Kwansai Railway viâ Kamo to Kameyama, and on

by Sangū Railway as in No. 1. This will take one day.

III. From Kōbe to Ōsaka, where drive across to Amijima station (20 min. with 2 men), and thence without change of car to Kamo Junction, after which as in No. 2. The section of the Kwansai line between Ōsaka and Kamo leads across the flat through small places of no interest. It is traversed in 2 hrs.

2.—From Tōkyō to Yamada.

A full description of the 12 hrs. journey by Tōkaidō Railway from Tōkyō to Nagoya will be found in Route 23. From Nagoya onwards the schedule is as follows :—

Distance from Nagoya	Names of Stations	Remarks
	Kwansai Railway.	
	NAGOYA	
¼m.	Aichi	
6	Kanie	
10¼	Yatomi (Maegasu)	
15	KUWANA	
19¾	Tomida	
23	YOKKAICHI	
27½	Kawarada	
31¾	Takamiya	
37¼	KAMEYAMA Jct.	For Yamada and for Kyōtō.
	Sangū Railway.	
39¾	Shimonoshō	
43¾	Ishinden	
47	TSU	
49½	Akogi	
52	Takajaya	
55½	Rokken	
59	MATSUZAKA	
60¾	Tokuwa	
64	Ōka	
68¼	Tamaru	
70¾	Miyagawa	
72	Suji-mukai-bashi	
73	YAMADA	

Aichi, only a minute or two from Nagoya station proper, is a suburb which gives its name to this important prefecture. The country through which the line passes is intersected by a network of rivers, which here debouch into the sea. The Kisogawa, swelled by the waters of the Nagara-gawa and the Ibigawa, is the largest of these, and by its liability to overflow its flat banks, offers grave engineering difficulties. Extensive works have been set on foot with the object of minimising the recurrence of destructive floods. The two longest bridges are between *Yatomi* and Kuwana, one of which has as many as fourteen spans, where the river measures two-thirds of a mile in width. The view of distant mountains is pretty all the way as one proceeds westwards, relieving the monotony of the sea of rice-fields on either hand.

Kuwana (*Inn*, Chōkai-rō), some 10 *chō* to the W. of its station, is a large town, formerly the residence of a rich Daimyō. Its decidedly second-rate attractions are the *Temple of the Gods of Kasuga*, and at the W. end, *Atago-yama*, whither the inhabitants go out on holidays for the sake of the view. The noted *Shintō Temple of Tado*, which stands in a glen a few miles off the road, on the way between Maegasu and Kuwana (2 *ri* 23 *chō* from the latter town), has lovely maples and flowering trees, and is altogether a picturesque and curious place.

It is dedicated jointly to the Sun-Goddess and to Ichi-moku-ren, a one-eyed dragon-god, who is very powerful as a rain-producer. Accordingly this temple is much resorted to in times of drought, the peasants carrying off *gohei* from it to their respective fields and villages. They must, however, be careful not to let the *gohei* touch the ground anywhere on the way; for all the rain would then fall on that spot, and none would be left for the places where it is wanted.

From Kuwana on to Yokkaichi, the chief thing to notice is the mountain range that separates the provinces of Ise and Ōmi. The land of the little peninsula of *Chita* is also seen in the blue distance to the l. The old Tōkaidō road is crossed two or three times.

Yokkaichi (*Inn*, *Takasago-kwan, near steamer landing-place; Matsumo-rō) was the first Japanese town to Europeanise itself with clusters of factory chimneys, now so common a sight throughout the empire. The situation of the town is a good one, there being fresh breezes from Owari Bay in summer, and a fine prospect of the mountains on the borders of Ōmi and Iga. Yokkaichi is one of the "Special Open Ports" for the export of rice, wheat, flour, coal, and sulphur; and much trade is carried on by sea, notwithstanding the extreme shallowness of the bay, which prevents any but quite small craft from approaching the shore at any point. Among the principal products of Yokkaichi may be mentioned oil, rice, paper, silk, and Banko faience,—a ware, for the most part, exceedingly light and having hand-modelled decoration in relief. The best Banko shop is that kept by Kawamura Matasuke in Minami-machi; but every variety of this cheap and fascinating ware may easily be procured in Yokohama and Kōbe. *Tarusaka-yama*, in the vicinity, is the favourite holiday resort of the townsfolk, especially in spring-time.

Between Yokkaichi and Kameyama the railway continues along the old Tōkaidō, whose avenue of pine-trees forms a characteristic feature. The mountains to the r. are those on the borders of Ōmi, the most prominent being the Suzuka-tōge, with Kama-ga-take at the N. and Kyō-ga-mine at the S. extremity.

Kameyama (Araki-ya, at station, Europ. food). We here change from the *Kwansai* to the *Sangū*, or Pilgrim Railway, so called from the Shrines of Ise to which it leads. At

Ishinden, stands an enormous Buddhist temple called Senshūji, or more commonly *Takata no Gobō*.

This, the chief monastery of the Takata sub-sect, was founded at Takata in Shimotsuke by the celebrated abbot Shinran Shōnin in 1226, and removed here in 1465 by the priest Shin-e.

The building closely resembles in style and scale the vast Hongwanji temples described under Tōkyō and Kyōto, which is as much as to say that it is majestically spacious and chastely rich. The architectural similarity is accounted for by the fact that the Takata and Hongwanji are sister sects, both being subdivisions of the great Shin sect.

Tsu (*Inns*, Teichō-kwan, Matsuzaka-ya, with branch at station), which, with its suburbs, is 5 m. long, is the capital of the prefecture of Mie. In the middle of the town, close to the inns, stand two noted Buddhist temples,—*Kwannon-ji* and *Kō no Amida*, the former rather tawdry, the latter exquisite though on a small scale.

The legend on which the sanctity of this temple rests, is a good example of the fusion that took place between Buddhism and Shintō in early times. A Buddhist priest named Kakujō made a pilgrimage of one hundred days to the shrine of the Sun-Goddess at Ise, to entreat her to reveal to him her original shape,—the idea in those days being that the Shintō deities were avatars, or temporary manifestations (*gongen*), of which Buddhist saints were the originals (*Honchi Butsu*). On the hundredth night the Sun-Goddess appeared to Kakujō in a dream, commanding him to go out next morning on the sea-shore of Futami, where she promised to show herself to him as she really was. He did so, and there appeared floating on the surface of the waves a gold-coloured serpent over ten feet long. But the priest was not yet satisfied. "This," cried he, "is but a pious device on the part of the divinity, whose real shape that monster can never be,"—and so saying, he took off him his priestly scarf and flung it at the serpent, which vanished with it into the sea. Three nights later the Goddess appeared to Kakujō in a second dream, and said; "The serpent indeed was but another temporary manifestation. My real shape is preserved in the temple of Muryōjuji at Kō in the district of Suzuka in this same land of Ise. Go thither, and thou shalt see it." He went accordingly, and found that Amida was the Buddhist deity there worshipped. The image was considered so holy that the priests of the temple at

first refused to show it: but what was not the astonishment of all present when, on Kakujō's request being at last granted, the scarf which he had thrown at the sea-serpent was found twined round the image's neck!—The removal of the temple to Tsu took place about A.D. 1680, when the original shrine at Kō had fallen into decay, and the image had been found one day thrown down on the place where the temple now holding it has been raised in its honour.

The holy image is enclosed in a shrine on the altar, and is only exhibited on payment of a fee, when a short service in its honour is performed and the legend recited by the attendant priest. R. and l. are images of Kwannon and Seishi. Behind, and continuing all round the walls of the building, are diminutive images of all the Buddhas and Bosatsu, called *Sen-oku Butsu* ("a thousand million Buddhas"). Among other objects of interest, note the very large wooden figure representing Buddha dead. It is laid on real quilts. Gilt and painted carvings of Buddhas and angels fill the *ramma* of the shrine. The green coffered ceiling is covered with gilt Sanskrit characters in relief. A mirror in front of the altar attests that the temple belongs to the Shingon sect. A small octagonal structure to the l. contains gilt images of the Thirty-three Kwannon. If possible, this temple should be visited in the evening, when there are almost always crowds of pilgrims, who—though Ise is their chief objective point—also think it well to pay their respects at lesser shrines on the way.

Kwannon-ji was formerly noted for a boisterous festival called *Oni-osae*, or "Demon-quelling." Two fishermen representing demons were brought in a cage, with flaming torches on their heads; and it was their part to enter the temple and carry off the stone image here worshipped, which had been originally fished up out of the sea, while others of the guild repelled them with naked swords. A quieter festival, held on the 1st-3rd March, has been substituted.

At the far end of the town, stands l. a temple dedicated to *Yūki Kōtsuke no Suke*, a celebrated retainer of Kusunoki Masashige. It dates from 1884, and offers an elegant example of modern Shintō architecture. The same grounds contain a small, but gaily painted, shrine of Hachiman. A little further on, various paths marked by *torii* or by sign-posts, lead l. to an ancient and popular Shintō temple, situated in a pine-grove on the sea-shore, and called *Karasu Gozen no Yashiro*, that is, the Crow Temple.

This temple is dedicated to Waka-hirume (also called Ori-hime, i.e., the Weaving Maiden), a younger sister of the Sun-Goddess. The name Karasu in itself points to some connection with the sun; for that luminary is supposed to be inhabited by a crow. Hence a crow staring at the sun is a subject frequently treated by Japanese artists.

The country is flat the whole of the rest of the way to Yamada, the well-cultivated plain to the l. mostly appearing boundless, because too level to allow of many glimpses being caught of Owari Bay which lies beyond. At

Rokken, also called *Miwatari*, there is a cross-country road followed by pilgrims to Hase and the other Holy Places of Yamato.

Matsuzaka (*Inn*, Kaishin). This name should be familiar to all Japanese scholars, as the birthplace of Motoori (see p. 80). The town is dominated by a hill called Yoio-no-Mori, on which stand the remains of the castle founded in 1584. Below, at the entrance to the grounds, is a little Shintō temple dedicated to Motoori, called Yamamuro Jinja. The line here abandons the old pilgrim highway leading to Yamada through *Saigū*,

Saigū was in ancient days the abode of the Imperial virgin princesses, who, until the civil wars of the 14th century, successively held the office of high priestess of the Sun-Goddess.

and goes south to the unimportant stations of *Tokuwa* and *Ōka*, before turning east to *Tamaru* and *Miyagawa*, so called from a large river which is there crossed.

Yamada (see next page).

3.—From Nara to Yamada by the Kwansai and Sangū Railways. Tsukigase.

Distance from Nara	Names of Stations	Remarks
	NARA	
¾m.	Daibutsu	
6½	Kamo Jct.	Change cars
9½	Kasagi	
12½	Ōkawara	
17	Shima-ga-hara	
21½	UENO	Alight for Tsukigase.
24	Sanabu	Change for Kusatsu on Tōkaidō Railway.
30½	Tsuge Jct.	
36½	Kabuto	
39½	Seki	
43	KAMEYAMA Jct.	Change for Yamada or Nagoya.

Twenty min. run through bare sandy hills takes us to *Kamo*, which stands in an amphitheatre of mountains. Into this the line at once strikes, and follows up the l. bank of the extremely narrow valley of the *Kizu-gawa*, the hillside having been cut down to make room for the permanent way. About *Kasagi* we pass through one of the wildest and most picturesque bits of any line in the country. The fortress-like rocks of the mountain of the same name, noted in history as the scene of the Emperor Go-Daigo's defeat (p. 72), almost overhang and threaten to fall upon the rails. The dwellings perched on the side of the steep hills on the opposite bank, and the river flowing placidly below between huge boulders, help to form a scene like those often depicted in Japanese art. Between Kasagi and *Ōkawara* we cross to the r. bank, and the hills become less perpendicular. The summit is marked by two tunnels, whence down through some cultivation to *Shima-ga-hara*.

Ueno (*Inn*, Tomo-chū) is the capital of the tiny province of Iga. 4½ *ri* from this place by a good jinrikisha road lies the vill. of **Tsukigase,** famous for its *plum-trees* which line the Kizugawa for upwards of 2 miles. No other place in Japan can boast such a show of the pink and white flowers of this fragrant tree, which bloom in mid-March. Some rapids form another attraction a little lower down the stream.

From **Tsuge** a branch of the Kwansai Railway leads to *Kusatsu* on the Tōkaidō Railway, 22½ m., affording the shortest route to Kyōto for those coming from the east. Note, however, that the two lines do not work together so as to facilitate connection.

Another piece of striking hill scenery is that between Tsuge and *Seki*, where the gradient is steep enough to make the assistance of an extra engine necessary, although three tunnels pierce the steepest parts of the ascent. This is the *Suzuka-tōge*. The long serrated peaks to the r. near Seki are Shakujō-ga-take and Kyō-ga-mine. At *Kameyama* we change again, and the rest of the journey hence to Yamada coincides with that given in the preceding section.

4.—Yamada and Neighbourhood. Temples of Ise. Province of Shima.

Yamada (*Inns*, Uni-kwan or Yamada Hotel, with Europ. beds and food, 10 min. from station; *Abura-ya; *Goni-kwan at Furuichi) is a straggling town formed by the amalgamation of several smaller ones,—Yamada proper, Uji, Furuichi, etc. It lives by and for the Ise pilgrims, as does the railway which makes special terms for bands ranging from ten to three hundred, and allows them to break the journey in order to worship at the minor shrines on the way. The inns and tea-houses of Yamada are very lively, especially at night. At some of them a celebrated dance is performed, called

the *Ise Ondo*. This dance possesses much grace, added to the interest of a considerable antiquity. Unfortunately, however, it is generally to be witnessed only at houses of a doubtful character. A religious dance called *Kagura* is executed at the temples for such pilgrims as choose to pay for it. It is divided into three grades, called "Small," "Great," and "Extra Great" (*Shō, Dai, Dai-dai*). The charges for these various dances are (1900) as follows:—

Ise Ondo	3½	*yen*
Shō Kagura	5	„
Dai Kagura	10	„
Dai-dai Kagura	20	„

Among the peep-shows and booths in which the main street of Yamada abounds, are some devoted to yet another kind of dance, which may be seen for a cent or two. It is called *O Sugi O Tama*. The fun consists in the spectators flinging coppers at the faces of the girls who form the little orchestra, and who are trained to such skill in "ducking," that it is said they are never hit. The chief objects for sale at Yamada, besides holy pictures and medals and other articles of Shintō devotion, are ornamental tobacco-pouches made of a peculiar sort of oil-paper. A large number of shops have life-size figures of gods, goblins, etc., which serve as advertisements.

The best way to see the sights of Yamada and neighbourhood is to go the following round, which takes a day by jinrikisha to do comfortably:—from the inn to the Gekū Temple, Futami, Toba (for the view from Hiyori-yama), the Naikū Temple, and back to the inn. The road is mostly excellent and quite level, except between Futami and Toba. One may conveniently lunch either at Futami or at Toba. In addition to this round, or in lieu of Toba, good pedestrians are advised to climb Asama-yama (see p. 133).

It may be mentioned that local Japanese parlance indicates respect for the great temples by suffixing the word *San*, "Mr." to their names,—thus *Naikū San, Gekū San*, pronounced *Naixan, Gexan*.

Thousands of pilgrims resort annually to the temples of Ise. (*Ise Daijingū*) chiefly in winter and spring, when the country-folk have more leisure than at other seasons. The rationalistic educated classes of course take little part in such doings; but even at the present day the majority of artisans in Tōkyō, and still more in Kyōto and Ōsaka, believe that they may find difficulty in gaining a livelihood unless they invoke the protection of the tutelary goddesses of Ise by performing the pilgrimage at least once in their lives, and the peasants are even more devout believers. In former times it was not uncommon for the little shop-boys of Yedo to abscond for a while from their employers, and to wander along the Tōkaidō as far as Ise, subsisting on the alms which they begged from travellers; and having obtained the bundle of charms, consisting of bits of the wood of which the temples are built, they made their way home in the same manner. This surreptitious method of performing the pilgrimage was called *nuke-mairi*, and custom forbade even the sternest parent or master from finding any fault with the young devotee who had been so far for so pious a purpose. Stories are even told of dogs having performed the pilgrimage by themselves. Those whose residence is Kyōto are met by their friends at the suburb of Keage on their return home. The custom is for these friends—mostly females—to ride out singing the tune of the Ise Ondo dance, three persons being seated on each horse, one in the middle, and one on either side in a sort of wooden hod or basket. High revel is held at the tea-houses with which Keage abounds. This custom is termed *saka-mukai*. The Ise pilgrims may be distinguished by their gala dress, and by the large bundles of charms wrapped in oil-paper or placed in an oblong varnished box, which they carry suspended from their necks by a string.

The special character of sanctity attaching to the Ise temples arises partly from their extreme antiquity, partly from the pre-eminence of the goddesses to whom they are dedicated. The *Naikū*, lit. "Inner Temple," is believed by the Japanese to date from the year 4 B. C., and is sacred to the Sun-Goddess Ama-terasu or Tenshōkō Daijin, ancestress of the Mikados. Down to the 14th century, some virgin Princess of the Imperial family was always entrusted with the care of the

mirror which is the Sun-Goddess's emblem, and of which some Japanese writers speak as if it were itself a deity, while others take it to be merely the image of the goddess. It is kept in a box of chamæcyparis wood, which rests on a low stand covered with a piece of white silk. The mirror itself is wrapped in a bag of brocade, which is never opened or renewed; but when it begins to fall to pieces from age, another bag is put on, so that the actual covering consists of many layers. Over the whole is placed a sort of wooden cage with ornaments said to be of pure gold, over which again is thrown a cloth of coarse silk, falling to the floor on all sides. The coverings of the box are all that can be seen, when the doors are opened at the various festivals. The *Gekū* or "Outer Temple," so-called because of its slightly inferior sanctity, is now dedicated to the Goddess of Food, Toyo-uke-bime-no-Kami, also called Uke-mochi-no-Kami, but was in earlier times under the patronage of Kuni-toko-tachi-no-Mikoto, a god whose name signifies literally "His Augustness the Earthly Eternally Standing One." In either case, this temple may be considered as sacred to the worship of a deification of the earth, while the *Naikū* is dedicated to a deification of the sun, the great ruler of heaven. The native authorities do not inform us of the character of the emblem by which the Earth-Goddess is represented. As in the case of other Shintō temples, so here also at Ise many secondary deities (*ai-dono*) are invoked. Those of the *Naikū* are Tajikarao-no-Kami, lit. "the Strong-Handed-Male-Deity," who pulled the Sun-Goddess out of the cave to which she had retired to avoid her brother's ill-usage, and a goddess who was one of the forebears of the Imperial line. The secondary deities of the *Gekū* are Ninigi-no-Mikoto, grandson to the Sun-goddess and ancestor of the Imperial line, and two of the gods who attended him on the occasion of his descent from heaven to earth.

The architecture seen at Ise is believed to represent the purest and most archaic Japanese style,—the old native hut, in fact, before the introduction of Chinese models. A very ancient rule directs that the two great Ise temples, as also every minor edifice connected with them, shall be razed to the ground and reconstructed every twenty years in exactly the same style, down to the minutest detail. For this purpose there are, both at the *Naikū* and at the *Gekū*, two closely adjacent sites. The construction of the new temples is commenced on the vacant sites towards the end of the period of twenty years; and when they are finished, the ceremony of *Sengyo*, or "Transference," takes place, the sacred emblems being then solemnly and amidst a great concourse of pilgrims removed to the new buildings from the old. These are forthwith pulled down and cut up into myriads of charms (*o harai*), which are sold to pilgrims. The general renovation last took place in October 1889 when 300,000 *yen* were set apart out of the national revenue for the purpose; but the Chief Shrine at the Naikū dates from 1900, the former building having been pulled down because the pumping of some water on its roof during an alarm of fire in 1898 was regarded as a desecration of its sanctity. The immemorial antiquity of the Ise temples is therefore only the antiquity of a continuous tradition, not that of the actual edifices. It is probable, however, that at no time for many centuries past could Ise have been seen to such advantage as at present, when the minute and enthusiastic researches of four generations of scholars of the "Shintō Revival" school into the religious archæology of their nation have at last met with official encouragement, and the priests have been endowed with the pecuniary means to realise their dream of restoring the Japan of to-day to the religious practices, architecture, and ritual of pristine ages unsullied by the foreign influence of Buddhism.

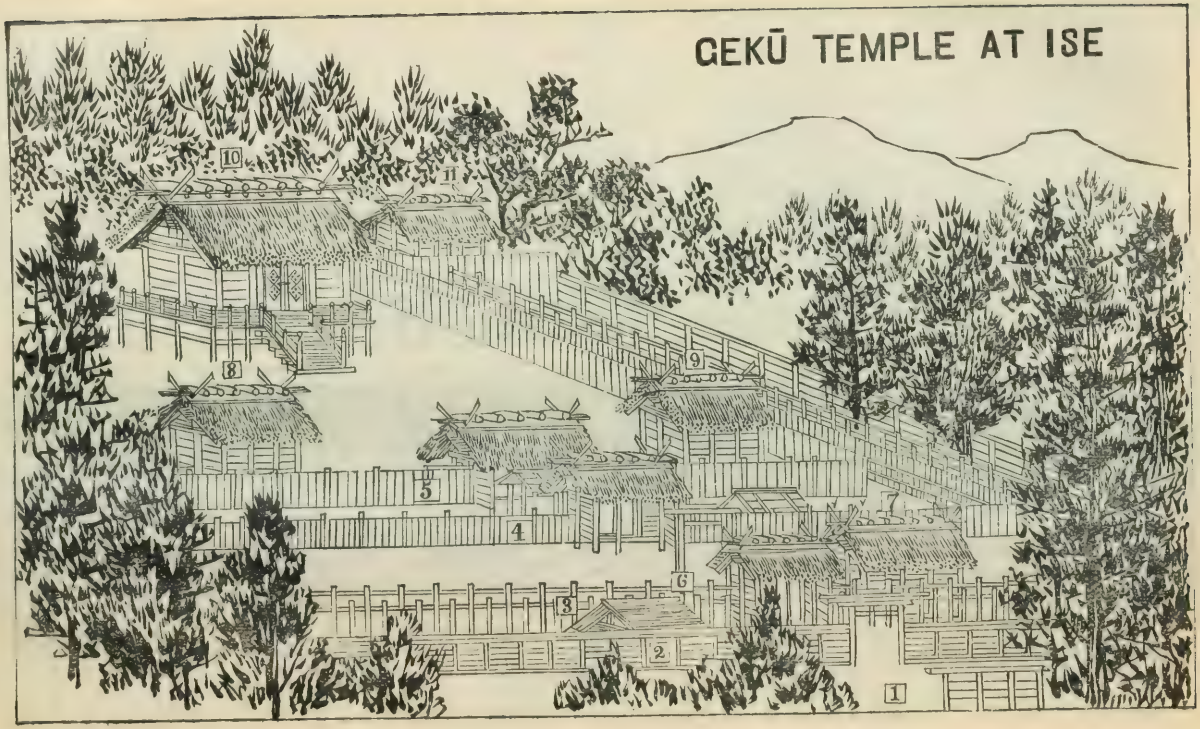
Closely connected with the great Ise Shrines are two smaller ones, the *Izōgū* at Isobe on the frontier of Ise and Shima, some 4 or 5 *ri* beyond Toba, and the *Takihara Gū* at Nojiri in Ise. The sacredness of these places is traced to the fact that they were in turn the temporary headquarters of the cult of the Sun-Goddess before it was fixed definitively in its present site. The *Izōgū* scarcely deserves a visit. The *Takihara Gū* is described near the end of Route 38.

The Gekū Temple. The approach is pretty. A *Shin-en*, lit. "Divine Park," containing a circular pond, has replaced the houses and fields that covered this place previous to 1889; and beyond rises a hill finely timbered with cryptomerias, huge camphor-trees, maples, *keyaki*, and the sacred though not imposing *ma-sakaki* (*Cleyera japonica*). The main entrance is by the *Ichi no Torii*, or First Gateway, to whose r. is the *Sanshūsho*, lit. "Place of Assembly," where members of the Imperial family change their garments previous to worshipping in the temple. A broad road leads hence through the trees to the temple. A short way up it is the *Ni no Torii*, or "Second Gateway,"

near which stands a shop for the sale of pieces of the wood used in the construction of the temple, packets of rice that have been offered to the gods, and *o fuda*, or paper charms, inscribed with the name of the Goddess of Food. Next door is a building where the *kagura* dances are performed at the request of pious pilgrims, and where the food offerings are sold for a few *sen* a meal. Beyond these buildings, we soon reach the enclosure containing the *Gekū*, or actual temple, concealed for the most part behind a succession of fences. The outer fence, called *Itagaki*, is built of cryptomeria wood, neatly planed and unpainted. It is 339 ft. in width at the front, and 335 ft. in the rear; the E. side is 247 ft., the W. side 235 ft. long, so that the shape is that of an irregular oblong, the formation of the ground rather than any necessary relation of numbers having determined the proportions. The temple on the alternative site, which was hewn down in 1889, had its long side E. and W., and the short N. and S. A little to one side of the middle of the front face is the principal entrance, formed of a *torii* similar to those already passed, but of smaller dimensions. The screen opposite is called *Bampei*. There are three other entraces in the *Ita-gaki*, formed each by a *torii*, one on each side and one at the back, belonging to the *Mike-den*, where the food offerings are set out twice daily. The S. *torii* gives access to a small court, of which a thatched gateway ordinarily closed by a white curtain forms the further side, while the ends are formed by the *Ita-gaki*. On the r. hand is a gate-keeper's lodge. Unless the pilgrim be an Imperial personage, he is prevented by the curtain from seeing much further into the interior.

The curtain here mentioned has a melancholy historical interest. Viscount Mori, Japanese Representative, first at Washington and then in London, afterwards Minister of Education and one of the foremost leaders of modern Japanese progress, was assassinated by a Shintō fanatic for having, when on a visit to Ise, lifted this curtain with his walking-stick in order to obtain a better view of the interior of the temple court. The murder did not take place at once, but some months later, on the 11th February, 1889, as Mori was donning his gala uniform for the ceremony of the promulgation of the Japanese Constitution. The assassin, one Nishino Buntarō, was immediately cut down by the Minister's attendants; but by an obliquity of judgment curiously common in Japan, popular sympathy ranged itself so markedly on his side as against his unfortunate victim, that pilgrimages were made to his grave in the Yanaka cemetery at Tōkyō, hundreds of wreaths and sticks of incense were placed upon it, and odes composed in the assassin's honour. The popular infatuation even went so far that it was, and perhaps still is, believed by many that Nishino Buntarō's intercession with heaven will ensure the fulfilment of any desire offered up to the gods through him.

The thatched gateway above-mentioned is the principal opening in a second fence called the *Ara-gaki*, composed of cryptomeria trunks alternately long and short, placed at intervals of about 2½ ft., with two horizontal railings, one running along the top, the other along the centre. The distance of this fence from the outer enclosure varies from 10 ft. to 36 ft. on different sides of the square. Besides the *torii* on the S., there are three others, one on each side, corresponding to the other three main entrances of the boarded enclosure. These are unusual in style, being closed with solid gates, an arrangement rarely seen in Shintō temples. Inside the thatched gateway is a shed 40 ft. by 20 ft., called the *Shijō-den*, a restoration of one of three buildings anciently called *Naorai-dono*, which were set apart for the entertainment of the envoys sent by the Mikado after the celebration of the *Kan-name Matsuri*, or "Festival of Divine Tasting" (see p. 3). Just inside a small *torii* are the *Ishi-tsubo*,—spaces marked out by larger stones, r. for the Mikado's envoy, l. for the


GEKŪ TEMPLE AT ISE
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priests of the temple. At a distance of 33 yds. from the first thatched gateway is a second, which gives access to a third court, surrounded by a palisade called the *Tama-gaki*, formed of planks about 8 ft. high, placed close together. Just within this court is a small wooden gateway, immediately beyond which is a thatched gateway, forming the entrance to the central enclosure. This enclosure is surrounded by a wooden palisade called *Mizu-gaki*, and is almost a perfect square, being 134 ft. by 131 ft. At the back of it is the *Shōden* or shrine, on the r. and l. of the entrance to which are the treasuries (*Hōden*).

The shrine is 34 ft. in length by 19 ft. in width. Its floor, raised about 6 ft. from the ground, is supported on wooden posts planted in the earth. A balcony 3 ft. wide, which is approached by a flight of nine steps 15 ft. in width, runs right round the building, and carries a low balustrade, the tops of whose posts are cut into the shape called *hōshu no tama*, which, strangely enough, is a Buddhist ornament, the so-called "Precious Jewel of Omnipotence." The steps, balustrade, and doors are profusely overlaid with brass plates; and the external ridge-pole, cross-trees, and projecting rafters are also adorned with the same metal. A covered way leads from the inner gate up to the steps of the shrine. The two treasuries are raised on short legs or stands, after the fashion of the store-houses of the Luchuans. They are said to contain precious silken stuffs, raw silk presented by the province of Mikawa, and trappings for the sacred horses. Between the *Ita-gaki* and the *Ara-gaki* stands the *Heihaku-den*, intended to contain the offerings called *gohei*. Another building in the enclosure is the *Mike-den*, where the water and the food offered up to the gods of both the Gekū and Naikū are daily set forth, in winter at 9 A.M. and 4 P.M., in summer at 8 A.M. and 3 P.M.

Up to A.D. 729, the food offerings for the Naikū, having first been prepared at the Gekū, were conveyed to the former temple, there to be set out. In that year, as this ceremony was being performed, the offerings were unwittingly carried past some unclean object which happened to be on the road. The consequence was that the Mikado fell sick, and the diviners attributed his sickness to the anger of the Sun-Goddess. Since that time the offerings for both temples have been set out only at the Gekū.

The offerings made to each of the principal deities consist of four cups of water, sixteen saucers of rice, and four of salt, besides fish, birds, fruits, seaweed, and vegetables. The offerings to each lesser deity are the same, except that only half the quantity of fruit is provided.

The chief festivals are the "Praying for Harvest" (*Kinen-sai*), 17th February; "Presentation of Clothing" (*Onzo-sai*), 14th May and October; "Monthly Festival" (*Tsuki-nami no matsuri*), 17th June and 17th December; "Divine Tasting" (*Kan-name*), 17th October; "Harvest Festival" (*Shinjō-sai*), 23rd November. Besides these, a "Great Purification" (*Ō-barai*) is performed on the last day of each month, more particularly in June and December, and also before each of

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INDEX TO PLAN OF ISE TEMPLE.

1. *Bampei* (screen).
2. *Ita-gaki* (1st fence).
3. *Ara-gaki* (2nd fence).
4. *Tama-gaki* (3rd fence).
5. *Mizu-gaki* (4th fence).
6. Gate-keeper's Lodge.
7. *Shijō-den.*
8. } *Hōden* (treasuries).
9. }
10. *Shōden* (chief shrine).
11. *Mike-den* (temple for food offerings).

the above-named grand festivals. The dates given are those of the celebration at the *Naikū*. The ceremonies are repeated at the *Gekū* on the following day, at the *Izōgū* on the third day, and at the *Takahara Gū* on the fourth; but the Imperial envoy, who represents the Mikado at the two former shrines, does not visit the two latter.

On the side of a low hill to the S. of the chief temple buildings, stand two much smaller shrines. That to the l. is known as *Kaze-no-miya*, that to the r. as *Tsuchi-no-miya*. Higher up the same hill is the *Taga-no-miya*.

After thus seeing as much as is permitted to be seen of the *Gekū*, we re-enter our jinrikishas and speed along an excellent level road to Futami, a distance of 2 *ri* 10 *chō*. Several villages are passed, of which Kawasaki and Kurose are the largest, and an unusually long bridge called the *Shio-ai no Hashi*, spanning the estuary of the Isuzu-gawa. There are constant delightful views of a mountain range to the r., of which Asama-yama is the most conspicuous summit.

Futami (*Inn*, Kaisui-rō, with sea-bathing) is considered by the Japanese to be one of the most picturesque places on their coast, and few art motives are more popular than the *Myōto-seki*, or "Wife and Husband Rocks,"—two rocks close to the shore, tied together by a straw rope.

In this case the straw rope (*shime*) probably symbolises conjugal union. There is, however, a legend to the effect that the god Susa-no-o, in return for hospitality received, instructed a poor villager of this place how to protect his house from future visitations of the Plague-God by fastening such a rope across the entrance. A tiny shrine called *Somin shōzai no Yashiro* commemorates the legend. The custom of warding off infectious disease by suspending a straw rope across the highway is common throughout the country.

The view of islets and bays stretching away eastwards is certainly very pretty, even distant Fuji being occasionally visible; and the metamorphic slate rocks are such as Japanese esthetes prize highly for their gardens. It may nevertheless be doubted whether Europeans would single out Futami for particular praise from among the countless lovely scenes in Japan, especially in a neighbourhood boasting the glorious views from Hiyori-yama and Asama-yama. The building beyond the Futami inn is the *Hinjitsu-kwan*, erected in 1886 for the late Empress Dowager, who was a great traveller. The way from Futami to Toba (2 *ri* 9 *chō*) is rather hilly, but pretty, especially near the *Ike-no-ura*, a many-branching inlet of the sea.

Toba (*Inn*, Ōsaka-ya) is a sleepy little town, enlivened only by the visits of coasting steamers; and the private Dockyard (*Tekkōsho*), established there some years ago, has not proved a success. But the top of *Hiyori-yama*, only 3 *chō* from the inn, affords a view which is a perfect dream of beauty. It includes Fuji, Haku-san, and most of the mountains mentioned on the next page as visible from Asama-yama. But its special loveliness is the foreground,—a labyrinth of islets and peninsulas and green hills, and the blue sea studded with the white sails of junks, while other junks lie at anchor in Toba harbour. The hill rising conspicuously in the middle of the town was the site of the castle of the former Daimyō.

[From Toba, roads lead round and across the **Province of Shima** into Kishū. Steamers also call in at *Matoya* and *Hamajima* on their way westwards. Shima resembles Kishū in its general features, but is less well-worth visiting. The reader is accordingly referred to Route 38.]

The little province of Shima has been celebrated from the earliest antiquity for its female divers (*ama*), pictures of whom—bare to the waist

and with a red nether garment—may often be seen. They fish up *awabi* (sea-ears) and *tengusa*, a kind of sea-weed (*Gelidium corneum*) which is used to make a delicious jelly called *tokoro-ten*. So hardy are they, that they will go on diving even when on the eve of childbirth; but they age quickly and become repulsively ugly, with coarse tanned skins and hair that turns reddish from constant wetting, and is apt to fall off in patches. The women of Shima not only dive; they also do most of the field-work. In fact they support their fathers, brothers, and husbands, who loll about, smoke, play chess, and are, in a word, the weaker vessels. Few girls get married who are not expert divers, nor do they marry very early in most cases, being too valuable to their parents as bread-winners. Even the wife of a man in easy circumstances—a village elder, for instance—is forced by public opinion to gain her livelihood aquatically. The best places at which to see the diving are *Tōshimura*, a vill. on one of the large islands opposite Toba, *Kamishima*, an island beyond Tōshijima, and *Kōka* near Matoya.]

No pedestrian, even if he has seen the view from Hiyori-yama, should miss that from *Asama-yama*.

This name, which is written with the characters 朝熊, has nothing to do with the Asama of Shinshū, which is written 淺間.

The way back from Toba and Futami skirts its base; and as jinrikishas can be availed of to a spot within 22 *chō* of the top, the best plan is to take them so far and either return again the same way, or, better still, send them round to wait at the Naikū Temple, which latter plan gives one a capital 4 or 5 m. walk down the gradual incline of the other slope of the mountain. The celebrated view is obtained from a spot 1,300 ft. above the sea, where there is a tea-house called *Tōfu-ya*. A curious fact is that one of the widest mountain panoramas in Japan is obtained in spite of the circumstance that barely half the horizon lies open to view. Below in the foreground is Owari Bay, looking like a lake, while in the distance beyond it stretches a long series of mountains,—Futago-yama on the Hakone pass, Fuji, Yatsu-ga-take, Akiha-san, the volcano of Asama, Koma-ga-take, Tateyama in Etchū, Ontake, Norikura in Hida, Haku-san, Abura-zaka in Echizen, Ibuki-yama in Ōmi, Tado-san, Mitsugo-yama, Suzuka-yama, and Nunobiki-yama on the W. frontier of Ise.

[Though one must return to the Tōfu-ya tea-house in order to get home, it is worth walking on 10 *chō* to the *Oku-no-in* of this holy mountain for the curious view which it affords of the green-blue jumble of densely wooded hills that form the province of Shima and eastern Kishū. On the way one passes several little Buddhist shrines, and—piquant contrast!—the headquarters of a favourite old quack medicine, the Mother Seigel of Japan. *Mankintan*—for so this medicament styles itself—brings thousands of dollars yearly into the pockets of the people of Yamada, where there are scores of agencies for its sale. The *Oku-no-in*, which is dedicated to Kokuzō Bosatsu, was formerly a gem, but is now much decayed.]

The views on the way down Asama-yama are delightful. At length one plunges into a sort of cauldron, where stand the vill. of *Uji* and the **Naikū Temple**, embosomed in an antique grove of cryptomerias, camphor-trees, and other magnificent timber, which in itself is worth coming a long way to see.

The camphor-trees have railings round them, to prevent people from peeling off the bark and making charms of it. The efficacy of these charms is specially believed in by sailors, who throw them into the sea to calm the waves. In Japan, as elsewhere, the dangers of a sea life appear to foster superstition. Some of the most celebrated shrines—Kompira, for instance (see Rte. 47)—depend greatly upon seafaring men for their support. The huge gun in the grounds was taken from the defences of Wei-hai-wei.

After passing the second *torii*, one sees r. the little river Isuzu, where the pilgrims purify themselves before worship by washing their hands and mouth. Being dedicated to the Sun-Goddess Ama-terasu, the Naikū is of even superior sanctity to the Gekū, and is constructed on a somewhat larger scale. But as the arrangement of the temple grounds and enclosed buildings closely resembles that of the Gekū already described in detail, no particulars will be needed except the measurements. The outer enclosure is 195 ft. in front, 202 ft. at the back, and 369 ft. at the side. The innermost enclosure (*Mizu-gaki*) measures 149 ft. in front, 150 ft. at the back, and 144 ft. on each side. The bare open space adjoining the temple is the alternative site, which will be used to build on in the year 1909, when the present buildings are pulled down.

ROUTE 33.

Kōbe and Neighbourhood.

Kōbe. Hyōgo. Walks and Excursions: Nunobiki Waterfalls. Maya-san (the Moon Temple). Futatabi-san. Minō. Nakayama-dera. Takarazuka. Hirano. Arima. Suma, Maiko, etc., on the Sanyō Railway. Himeji.

Kōbe.

Hotel.—Oriental Hotel.

Japanese Inns. — Hana-ya, Gotō. *Tea-house* for entertainments in Japanese style, Tokiwa.

Consulates.—British and German on the Bund; American, No. 15, Settlement; French, No. 90.

Banks.—Hongkong and Shanghai Bank, No. 2, Bund; Chartered Bank of India, Australia and China, No. 26.

Churches. — Union Protestant Church (Anglican and Congregational services), No. 48; Roman Catholic, No. 37.

Curio-dealers.—Museum of Arts and Manufactures, No. 34 A, Settlement (a foreign store). Kuhn and Komor, No. 81.

Native Curio-shops. — Echigo-ya, Hamada's Fine Art Depot, and others in Moto-machi; Ōhashi, for modern art products, at end of Division Street near railway station.

Bamboo-work. — Iwamoto, near the Nankō temple.

Photographers.—Ichida, in Moto-machi; Shin-e-dō.

Newspapers.—"Kōbe Chronicle" and "Kōbe Herald," daily.

Steamer Agencies. — Peninsular and Oriental Co., No. 109; Messageries Maritimes, No. 5; Norddeutscher Lloyd, No. 10; Canadian Pacific, No. 14; Occidental and Oriental, and Pacific Mail Co., No. 87; Nippon Yūsen Kwaisha, No. 2, Native Bund. Kōbe is also the chief port of call for the numerous small steamers that ply on the coast of the Inland Sea.

The *Kōbe Club* and the *Recreation Ground* for cricket, base-ball, lawn-tennis, etc., are at the E. end of the Settlement.

Theatres.—Daikoku-za, at Nankō-mae in the Japanese town. There is also one at Hyōgo, called Benten-za.

The *Post and Telegraph Office* and the *terminus* (Kōbe station) of the Tōkaidō Railway from Yokohama to Kōbe are in the native town, at the W. end of Sakae-machi. The station nearest to the Settlement for travellers to Ōsaka, Kyōto, and Yokohama is *San-no-miya*, 5 min. from the landing-place, following Division Street. *Kōbe Station* is also the terminus of the Sanyō line running down the shore of the Inland Sea; and travellers in that direction should, in order to avoid delay, start from Kōbe station, not from San-no-miya.

FOR MURRAY'S HANDBOOK.

TOYODO ENGRAVING OFFICE TOKYO.

The pretty basket-work sold at Kōbe is made at Arima (see p. 317). The "Kōbe beef", celebrated all over the Far East, comes mostly from the province of Tajima to the N. W.

Kōbe, whose exports and imports now exceed those of any other place in the Empire, was founded as a foreign settlement in 1868. Previous to that time, the native trade had been carried on at the neighbouring port of Hyōgo. Owing to the increase in population and prosperity of the port, Kōbe is rapidly extending up the hill at the back.

Kōbe is the favourite port in Japan, owing to the purity and dryness of its air, and its nearness to many places of beauty and interest, such as Kyōto, Lake Biwa, Nara, and the Inland Sea.

Hyōgo.

Hyōgo (*Inn* and *restt.*, Tokiwa), a large town giving its name to the prefecture, adjoins Kōbe on the S.W. It begins just beyond the Minato-gawa, which is easily distinguished by the lofty pine-trees lining its banks. The bed of this river, like many others along the coast, is raised to a considerable height above the surrounding country, owing to the masses of sand and pebbles continually swept down from the neighbouring hills. It is generally dry, except immediately after heavy rain. The banks have been neatly laid out so as to form a promenade, which leads to the *Shintō temple* erected since the Restoration of 1868 to the memory of the loyal warrior Kusunoki Masashige.

Hyōgo, under the earlier name of Buko, had existed as a port from very ancient days. It rose into prominence in the latter part of the 12th century, when Kiyomori removed the capital from Kyōto to Fukuwara in the immediate vicinity. This change of capital only lasted six months—from the 28th June, 1180, to the 20th December of the same year; but Kiyomori's partiality for the place left permanent effects, he having diverted the bed of the Minato-gawa to its present course so as to prevent it from flooding the town, and having constructed the artificial island of Tsukijima which subsists to this day. The stony bed of the Minato-gawa was the scene, in A.D. 1336, of a bloody battle between the partisans of the rightful Emperor Go-Daigo, and Takauji founder of the Ashikaga line of Shōguns. In this battle the famous loyal warriors Nitta Yoshisada and Kusunoki Masashige suffered a crushing defeat, after which Masashige, rather than fly, committed *harakiri*.

Hyōgo's chief sight is the *Daibutsu*, or great bronze Buddha, erected in 1891 in the precincts of the temple of Nōfukuji. It is 48 ft. high, and 85 ft. round the waist; length of face, 8½ ft.; eye, 3 ft.; ear, 6 ft.; nose, 3½ ft.; mouth, 2½ ft.; diameter of lap, 25 ft.; and circumference of thumb, 2 ft. This large work owed its inception to the zeal of a paper manufacturer of Hyōgo, named Nanjō Shōbei. Though by no means equal to the ancient Daibutsu at Kamakura, the face is better than that of the Nara Daibutsu. The visitor is taken into the interior of the image, where is an altar to Amida, besides a number of lesser images (four of which are by Unkei, viz. those of Kashō, Anan, an elephant, and a lion), bells, *tokko*, wheels of the law, etc. The naked infant is what is called a *Tanjō-Shaka* (see p. 54). The numerous mirrors hung up here are gifts from the faithful. When sufficient funds shall have been collected, a five-storied pagoda is to be erected on an adjacent plot of ground.

Not far from Nōfukuji stands another Buddhist temple, called *Shinkōji*, with a bronze image of Amida, which, though much smaller than the Daibutsu, is a remarkable work of art. It is, moreover, prettily set on a large stone pedestal in front of a lotus pond, so that the effect is charming when those flowers are in bloom. The temple itself is plain, but well-preserved. On the opposite side of the road is a stone *Monument to Kiyomori*, in the shape of a small thirteen-storied pagoda. About 10 min. further on

is *Wada no Misaki*, a point of land which juts out into the sea and is a favourite pleasure resort of the citizens, on account of the view, the finest in the whole neighbourhood. A trifle will enable the visitor to enter the grounds of the *Waraku-en*, where are tea-houses, fish-ponds, flower-shows from time to time, and a two-storied edifice, from whose roof a good view may be enjoyed. The high land seen ahead is that separating the provinces of Izumi and Kishū. The large island of Awaji lies to the r., divided from the mainland by Akashi Strait. The low round tower in front of the Waraku-en is the remnant of an ancient fort. The large Shintō temple passed both in going from Kiyomori's monument to Wada-no-Misaki, and also on the way back thence to Kōbe, is called *Wada no Myōjin*. A short morning will suffice for the sights of Hyōgo, if done in jinrikisha.

Walks and Excursions from Kōbe.

The neighbourhood of Kōbe abounds in pretty walks and picnic resorts, of which the following are the chief.

1. **Ikuta.** The Shintō temple of Ikuta stands in a wood of cryptomerias and camphor-trees, 5 min. walk behind the Foreign Settlement. The deity worshipped here is Waka-hirume-no-Mikoto, who might perhaps be styled the Japanese Minerva, as she is supposed to have taught the use of the loom and to have introduced clothing.

The temple is said to have been founded by the Empress Jingō on her return from her famous expedition against Korea, in honour of this goddess whom she had adopted as the patroness of her enterprise, and to whom she ascribed the victory gained by her arms. Hideyoshi, when despatching his expedition to Korea in the 16th century, caused prayers to be offered up at the shrine of this goddess. Prayers to her in seasons of drought or of excessive rain are said to be invariably answered. Festival, 3rd April. Annual fair, 23rd to 27th September.

2. The **Nunobiki Waterfalls** are about 20 min. from the Settlement. The path first reaches the *Men-daki*, or "Female Fall," 43 ft. high; then passing through a tea-house and over a covered bridge, it climbs to other tea-houses commanding a view of the upper, or "Male Fall" (*On-daki*), 82 ft. high. Paths lead down to the bottom of each fall, and it is possible to bathe at certain hours of the morning. Large monkeys are occasionally seen in this neighbourhood. Ladies are advised only to visit Nunobiki under the escort of gentlemen, as the tea-houses are apt to be noisy. A good view of Kōbe and the surrounding country may be had from *Sunago-yama*, a detached hill near the fall. There is a tea-house at the top.

3. **Suwa-yama,** 1 mile. This spur of the range behind Kōbe, crowned by tea-houses where mineral baths may be taken, commands an extensive view of the town and sea-shore.

4. **Maya-san** is the name of one of the highest peaks (2,446 ft.) of the range behind Kōbe. The summit, a little over 4½ m. from Kōbe, is about 2 hrs. walk from the Settlement, return 1½ hr. This place is known to foreigners as the *Moon Temple*,—a purely fanciful designation, as the place has no connection with the moon, but is dedicated to Maya Bunin, the mother of Buddha. The temple stands on a platform at the top of a stone staircase, about 400 ft. below the top of the mountain, which is reached by passing through a door to the l. of the shrine at the back, before ascending. The temple contains a small image of Maya Bunin, one of two made by order of Wu Ti of the Liang dynasty (A.D. 502-529), with the object of diminishing the mortality of women in childbirth, which was very great

during his reign. It was acquired by Kōbō Daishi when studying in China. The 7th day of the 7th moon, old style, is the great annual festival here. Those who make the ascent on that day obtain as much merit as if they had ascended eighteen thousand times.

5. **Futatabi-san,** 3 miles distant, is a temple dedicated to Kōbō Daishi, which stands on a conical eminence 1,600 ft. high, behind the first range of hills to the N. of Kōbe. It is accessible either by a stiff climb of 1 hr. through a pass properly called *Kuruma-dani*, but known to the foreign residents as "Hunter's Gap," at the foot of which is a small spring containing sulphur; or by a more roundabout but less steep ascent entering a valley to the W. of Suwa-yama. The view from the top is fine, the outlook to the N. offering a bird's-eye view of the lake and bare weather-worn hills known to foreigners as "Aden," which locality the prospect somewhat resembles. The Japanese name is *Shari-yama*. In the autumn, the colouring of the foliage on Futatabi is particularly fine. Near the summit, on the r. hand going up, is the *Kame-ishi*, a rock the top of which is roughly fashioned into the head and fore-legs of a tortoise (*kame*).

The railway now affords facilities for making a number of more distant excursions. Such are those to

6. **Minō,** which is reached by rail from Kanzaki Junction, ¾ hr., whence branch line to Ikeda, about ½ hr., and about 1 hr. more by jinrikisha. The jinrikishas must be left at the entrance of the village. Shortly beyond, the path enters a beautiful glen some 2 m. in length, terminated abruptly by a tall cliff over which falls a cascade 70 ft. high. The best time to visit Minō is in November, when the maple-trees glow with an almost incredible blaze of colour. It is also very pretty in April, with the blossom of the cherry-trees. Some way up the glen, on the r., stands a temple with a little pavilion overlooking the stream,—a favourite spot for picnics.

7. **Nakayama-dera** (*Inn*, Nishiki-no-Bō), the twenty-fourth of the Thirty-three Holy Places of Kwannon, and known to foreign residents as the "Fish Temple," possesses a charming view and mineral springs. It is reached by taking rail to Kanzaki Junction as above, whence branch line to Nakayama, ½ hr. more.—In the same direction, 8 min. further along the line, lies **Takarazuka** (Europ. Hotel, 5 *chō* from station, across river), noted for its two mineral springs,—"Tansan" (a good drinking water), and "Niwō" (salt, ferruginous, and aperient, and also heated for bathing). **Hirano** is situated about 3. m. from the station of *Ikeda* on the same line, about ½ hr. run from Kanzaki, the way leading by a pretty gorge through which dashes a stream called *Tsuzumi-ga-taki*. The mineral spring of Hirano is the Apollinaris of Japan.—About 2 *ri* to the N.E. of Hirano rises *Myōken-yama*, 3,000 ft.,—with a good sea view. It is a resort of Japanese suffering from opthalmia.

8. **Kabuto-yama** (1,020 ft.), called by the foreign residents *Bismarck Hill*, from the resemblance of the four trees on its summit to the four hairs which the great chancellor is said to have had on his head, lies 1½ hr. on foot to the N. of Nishi-no-miya station. Curious stone images and shrines are here to be seen perched on apparently inaccessible pinnacles. The climb, easy as far as the temple of Hachiman, is stiff from there to the summit; but the view is magnificent, this hill being a landmark for the whole country-side and for ships navigating up the Kii Channel.

9. **Arima,** also called *Yuyama* (*Inns*, Sugimoto-ya, Masuda-ya, with Europ. food and beds), a

favourite summer resort, lies 9 m. from Kōbe as the crow flies, and is 1,400 ft. above sea-level. The air is cool, the scenery pretty enough, though not remarkable, and pleasant rambles may be taken in the vicinity. The arrangements at the mineral springs are not specially adapted for foreign visitors; but all the inns have an abundance of beautifully clear, cold water. Pretty basket-work is a local specialty. Arima may be most easily reached by taking train to *Kanzaki*, ¾ hr., whence by branch line to *Arimaguchi*, ¾ hr. more, and about 2 *ri* on foot or by *kago*. Another way is by rail to *Sumiyoshi*, ½ hr., and then on foot or in chairs over the *Rokkō-zan Pass*, 8 miles, say 3 hours. The pass, which is about two-thirds of the way to Arima, lies 3,000 ft. above the sea. From the top of Rokkō-zan itself, 200 ft. higher, a fine view may be obtained; and here, during the last few years, several of the Kōbe residents have erected villas.

10. **Suma, Tarumi, Maiko,** and **Akashi** are well-known places on the Sanyō Railway, where the Kōbe residents often hire summer lodgings and enjoy excellent seabathing. The following *inns* may be recommended:—Hoyō-in, at *Suma;* Beach House Hotel at *Tarumi*; *Manki-rō, at *Maiko;* and Hashimoto-ya, at *Akashi*. At Akashi, which is a pleasant spot for picnics, there is a pretty little Shintō temple in honour of the ancient poet Hitomaro, and there remain the moat and walls of the large castle of the former Daimyō. Akashi is the place selected as the time meridian for all Japan.—**Takasago** (*Inn*, Shikata-ya), and **Sone,** a little further down the coast, are much visited by the Japanese, who alight at *Kakogawa* station, and rejoin the train at *Amida*, after a round of 2½ *ri* by jinrikisha. The attractions are some famous old pine-trees and a temple of Tenjin. These places, together with *Befu* and *Onoe* in the immediate neighbourhood, constitute what native travellers call the *Harima Meguri*, or "Round of the Province of Harima."

From the time of Hitomaro early in the 8th century onward, the Japanese poets have never tired of singing the beauties of this pine-clad coast. The spirits of two ancient pine-trees (*Ai-oi no Matsu*) at Takasago, personified as a man and woman of venerable age who are occupied in raking up pine needles, form a favourite subject of Japanese art as typifying longevity. Here also is laid the scene of some of the most celebrated chapters of the *Genji Monogatari*, the greatest of the classical romances, composed about A.D. 1000. This coast has likewise been the scene of stirring historical events, more particularly of a great battle fought in the year 1184 between the armies of the rival houses of Taira and Minamoto, who were then still struggling for political supremacy, though the final triumph of the Minamoto in the person of Yoritomo was not far off. The battle was fought close to the W. end of Suma in a valley called Ichi-no-tani, and was the occasion of an incident famous in history and song as the "Death of Atsumori" (see *Kumagai Naozane*, p. 78).

11. **Himeji** (*Inns*, Akamatsu-rō, Irie; *Europ. restt.*, Inoue-rō), capital of the province of Harima, is a busy commercial centre, being at the junction of three highways, —the Sanyōdō, which runs west along the northern shore of the Inland Sea to Shimonoseki; a road to the provinces of Mimasaka, Hōki, and Izumo; and a third up the valley of the Ichikawa, viâ Ikuno to Toyooka in the province of Tajima. Himeji's chief attraction, however, is its ancient *Castle*, which still remains in a state of exceptional preservation and eminently deserves a visit, being the largest in Japan next to that of Ōsaka. It is five-storied, and the top commands a fine view. Permits are granted at the Kōbe Prefecture (*Kenchō*).

The castle, as it stands, is the outcome of the warlike labours of several noble families during many ages. Founded in the 14th century by Akamatsu Enshin, a retainer of the unfortunate Emperor Go-Daigo, it soon fell into the hands of the Ashikaga Shōguns, but was recovered in

1467 by a descendant of the Akamatsu family. In 1577, Ota Nobunaga, then all-powerful, gave the province to Hideyoshi, who enlarged the castle and crowned it with thirty turrets. In 1608, Ikeda Terumasa, to whom it had been meantime granted in fief, increased the number of turrets to fifty, which took him nine years to finish. Thenceforward Himeji was at peace; and at the time of the collapse of feudalism, belonged to a Daimyō named Sakai. The barracks now used are of modern construction.

The chief productions of Himeji are cotton and stamped leather goods. At *Shirakuni*, a short distance from Himeji, are some pretty plum orchards.

12. It is easy from Kōbe to visit the large and interesting **Island of Awaji**, which forms the subject-matter of Route 44, and to start on a tour down the Inland Sea or to Shikoku (Routes 43 and 47–51).

ROUTE 34.

Ōsaka and Neighbourhood.

1. The City: the Mint, Temple of Tenjin, Kōzu-no-miya, Ikudama Jinja, Tennōji, Dōtom-bori, Hongwanji Temples. 2. Neighbourhood: Sumiyoshi and Sakai.

1.—The City of Ōsaka.

Ōsaka, also pronounced *Ōzaka*, is reached by the Tōkaidō Railway from Kōbe in a little over 1 hr., and from Kyōto in 1½ hr.

Hotel.—Ōsaka Club Hotel, in Naka-no-shima, 10 min. from the Tōkaidō Railway station.

The curious bronze monument shaped like a lighted candle, which stands just outside this hotel, is a memorial raised in 1882 to the loyalist soldiers who fell in the Satsuma and other civil wars.

Japanese Inns.—Hana-ya, Tokiwa.

Restaurant (Jap. and Europ.).—Seikwan-rō.

Post and Telegraph Offices.—At the Umeda Railway station, at Shinsai-bashi, at Kōrai-bashi, and in the Foreign Settlement,

Theatres.—In the Dōtom-bori.

Curio Dealers.—Yamanaka, Oguni, and others at Kōrai-bashi.

Satsuma Porcelain Decorator.—Yabu Meizan, 197 Dōjima, Naka Ni-chōme.

Silk Mercers.—Mitsui, at Kōrai-bashi; Daimaru, and Takashima-ya, in Shinsai-bashi-suji; and Ōbashi-ya in Midō-suji.

Sakai Rugs.—Mitani, in Hommachi.

There are many good shops of various kinds in Shinsai-bashi-suji. The bazaars (*kwankōba*) deserve a visit. The best are the *Furitsu Hakubutsu-jō* between Umeda station and Tennōji, the *Shōhin Mihon Chinretsu-jō* in Dōjima, and the *Shōgyō Club* in Imamiya.

For *Steam Communication* to Awaji and Inland Sea ports, see Routes 43 and 44.

Urban Railway. This forms a semi-circle round the city, with stations at *Umeda* (connecting with Tōkaidō Railway), *Temma*, *Kyōbashi*, *Tamatsukuri*, *Momoyama*, *Tennōji* (connecting with Nara and Sakurai branches), and *Minato-chō*.

History and Topography.—This wealthy commercial city covers an area of nearly 8 miles square. The earliest use of the name *Ōsaka* occurs in a document dating from the end of the 15th century, where it is applied to part of the township of Ikudama. The ancient name of the city, still used in poetry, was *Naniwa*, said to be a corruption of *nami haya* "wave-swift," or *nami hana*, "wave flowers," because the fleet of Jimmu Tennō here encountered a boisterous sea on its arrival from Hyūga. This word is also found in Namba, the name of one of the Ōsaka railway stations. In 1583, Hideyoshi resolved to make Ōsaka the seat of his power, judging that he could from this position most easily dominate the Daimyōs of the South and West.

The city of Ōsaka lies upon the banks of the Yodogawa, the river draining Lake Biwa. Naka-no-shima, an island in the centre of the stream, divides the river into two courses of about equal width. The scene here on summer evenings is of the gayest description. Hun

dreds of boats float lazily upon the water, filled with citizens who resort thither to enjoy the cool river breezes, while itinerant musicians, vendors of refreshments and fireworks, etc., ply amongst the merry throng, doing a thriving business. The city is also intersected by numerous canals, which necessitate a great number of bridges, and give it an appearance that may remind some travellers of Holland. Ōsaka always suffers to a greater degree than other cities in the empire from epidemics, probably due to contamination carried by so much water communication. The three great bridges across the Yodogawa are the Temmabashi, Tenjin-bashi and Naniwa-bashi. The principal thoroughfare is called Shinsai-bashi-suji, which its fine shops, theatres, and bustling aspect render one of the most interesting streets, not only in Ōsaka, but in Japan. In summer, this street derives quite an Oriental appearance from the curtains stretched across it to keep out the sun, and from the bright hues of many of the articles of merchandise. Since about 1890, the aspect of the city has been greatly changed by the building of cotton mills and other manufactories. The place is rapidly becoming a forest of tall chimneys.

The Foreign Settlement is situated at Kawaguchi, at the junction of two streams. Close by are the Custom-house, and the wharves for the steamers that ply between Ōsaka and Kōbe, Shikoku, and the ports of the Inland Sea.

The Castle (*O Shiro*). Permits can be obtained on application at the *Ōsaka Fu* (City Office), ½ hr. from the Hotel,—open daily from 9 to 4, except Sundays and national holidays, and on Saturday only till noon. The application must be made personally, as it has to be signed, but only one of a party need present himself. The permit must be used the same day, and given up to the sentry.

When Hideyoshi set about the building of this castle in 1583, labourers were drawn from all parts of the country (except the domain of Ieyasu), and the work was completed in two years. The palace thus raised within the castle was probably the grandest building which Japan ever boasted. It survived the taking of the castle by Ieyasu in 1615; and in 1867 and 1868 the members of the foreign legations were received within its walls by the last of the Tokugawa Shōguns. Will Adams, and his contemporary Captain John Saris, give in the quaint style of those days, a good idea of the splendour of the palace and the extent of the city at the opening of the 17th century. Adams says:—"I was carried in one of the King's gallies to the court at *Ōsaka*, where the King lay about eightie leagues from the place where the shippe was. The twelfth of May 1600, I came to the great King's citie who caused me to be brought into the court, beeing a wonderfull costly house guilded with gold in abundance." Saris' account is as follows: "We found *Ozaca* to be a very great towne, as great as London within the walls, with many faire timber bridges of a great height, serving to passe ouer a riuer there as wide as the *Thames* at *London*. Some faire houses we found there but not many. It is one of the chiefe sea-ports of all *Japan*: hauing a castle in it, marvellous large and strong, with very deepe trenches about it, and many drawbridges, with gates plated with yron. The castle is built all of free-stone, with bulwark and battlements, with loope holes for smal shot and arrowes, and diuers passages for to cast stones upon the assaylants. The walls are at the least sixe or seuen yards thicke all (as I said) of free-stone, without any filling in the inward part with trumpery, as they reported into me. The stones are great, of an excellent quarry, and are cut so exactly to fit the place where they are laid, that no morter is used, but onely earth cast betweene to fill up voyd creuises if any be."—Excluding the palace, this remains an excellent description of the locality as seen to-day. The huge stones forming the walls of the principal gate of the castle attest the magnificent design of its founder. Outside the present fortress ran a second line of moat and parapet, the destruction of which was made a condition of peace by Ieyasu after the first siege in 1614. The moat varied in width from 80 yds. to 120 yds., and in depth from 12 ft. to 23 ft.; but it was completely effaced in about three weeks' time. On the 2nd Feb., 1868, the buildings within the castle were set on fire by a train laid by the Tokugawa party before their final retreat, and were completely destroyed in a few hours. The castle now serves as the headquarters of the Ōsaka garrison.

The size of the stones, all granite, used in the contruction of the walls is stupendous. Some measure as much as 40 ft. long by 10 ft. in height, and are several ft. in thickness. The moats are paved with granite throughout. The view from the top of the platform on which stood the donjon (*tenshu*), is very extensive, embracing such distant objects as Hiei-zan to the N.E.,

Kōya-san to the S., Kongō-san and other high mountains of Yamato to the S.E. Immediately below is a noted well called the *Kim-mei-sui*, lit. "Famous Golden Water," which furnished a sufficient supply for the garrison in time of siege.

The following are the other chief places of interest in Ōsaka, beginning with those nearest to the Tōkaidō Railway station, and making the round of the city. One day is sufficient for the whole.

The **Mint** (*Zōhei-kyoku*), about 20 min. in jinrikisha from the station, organised in 1871 by a staff of British officials, has been under Japanese management since 1889. Besides the Mint proper, there are sulphuric acid works and a refinery. Some of the departments are not shown, except to visitors provided with a special permit.

Tenjin, or *Temmangū* (see p. 56), on the N. side of the river, not far from the Tenjin-bashi, is a popular temple founded in the 10th century. It contains some good carvings, and the ex-voto sheds have several pictures of merit.

The principal festival is held on the 25th July, when the god pays a visit to Matsushima some 2 m. south of another shrine dedicated to him at *Temma*, and a torchlight procession then takes place.

Crossing the river by the Tenjin-bashi, and proceeding S. for about 1 m., we reach

Kōzu-no-miya, on a hill to the l., which commands a fine view W. over the city. This temple is dedicated to the Emperor Nintoku, born 278 A.D. according to the received chronology. In the *florist's garden* (Kichisuke's) at the foot of the hill, the show of peonies at the end of April is among the finest in Japan. The *Kangiku-en* (chrysanthemum show) in the same district well deserves a visit in November.

The **Ikudama Jinja,** a little further S. up a flight of steps, is a picturesque Shintō shrine dedicated to the patron deities of the city, and fabled to have been founded by Jimmu Tennō on the spot where the castle now stands. Hideyoshi removed the temple to its present site about the year 1596. The view from the new ex-voto hall (*Ema-dō*) at the back, looking towards the strait of Akashi, is pretty. About 1 m. further S. stands the famous Buddhist temple of

Tennōji, which occupies an immense extent of ground on the S.E. of the city.

It was founded by the illustrious Imperial devotee, Shōtoku Taishi, about A.D. 600, but has frequently fallen into decay, and been renovated at the expense of either the Mikados or the Shōguns.

On entering the great south gate, we find ourselves in a large open space, the centre of which is occupied by a square colonnade, open on the inner side. On the r. is a shrine called *Taishi-dō*, dedicated to Shōtoku Taishi. It is a building of unpainted wood, roofed with thick shingles. Opposite this is a shrine containing the *Indō no kane*, or "Bell of Leading," which is rung in order that the Saint-Prince may conduct the dead into paradise. Dolls, toys, and children's dresses are offered up before it. Further on is a building which contains a curious stone chamber, with water pouring into it from the mouth of a stone tortoise. The names of those recently dead are written on thin slips of bamboo, and held at the end of a long stick in the sacred stream, which also carries petitions to Shōtoku Taishi on behalf of the departed souls. Beyond is a pond with live tortoises. It is partly covered over by a large new stone dancing-stage, which also serves as a bridge to the *Rokuji-dō* temple opposite. Close by is another *Indō no kane*.

From the gallery at the top of the lofty five-storied pagoda, the whole city and surrounding country can be seen. The *Kondō*, or Golden Hall, is about 54 ft. by 48 ft., and

the highly decorated shrine within is dedicated to Nyo-i-rin Kwannon. The image, which is copper gilt, is said to have been the first Buddhist image ever brought to Japan from Korea; but that honour is also claimed for the triple image at Zenkōji (see p. 262). Various treasures dating from the 7th and 8th centuries are preserved at Tennōji.

Returning by the same streets to the entrance of Kōzu-no-Miya and going W., we soon find ourselves, by the side of the *Dōtombori* canal in a street consisting chiefly of theatres, variety shows, and restaurants, This part of Ōsaka is especially lively at night. Turning to the r. at the Ebisubashi, we cross into the Shinsaibashi-suji, about half-way down which, a little to the l., are the two temples of the Hongwanji sect of Buddhists. The first is the **Higashi Hongwanji,** built about the year 1615. It contains some fine massive open-work carvings. On the r. of the courtyard is a white-plastered building containing a copy of the Buddhist canon, with a figure of Fu-Daishi in front. The **Nishi Hongwanji** stands a few hundred yards further north in the same street. Its gateway is a beautiful example of the application of the chrysanthemum in tracery and open-work carving. On the main altar is a statue of Amida 3 ft. 6 in. high, with the abbot Shinran Shōnin on his l., in a richly carved and gilded shrine. A tower in the apartments at the back of the building commands a fine view of the surrounding country.

2.—Neighbourhood of Ōsaka.

The principal places of interest in the immediate neighbourhood of Ōsaka are Sumiyoshi and Sakai, both reached by the *Nankai Railway*. Trains run from either end at intervals of half-an-hour throughout the day.

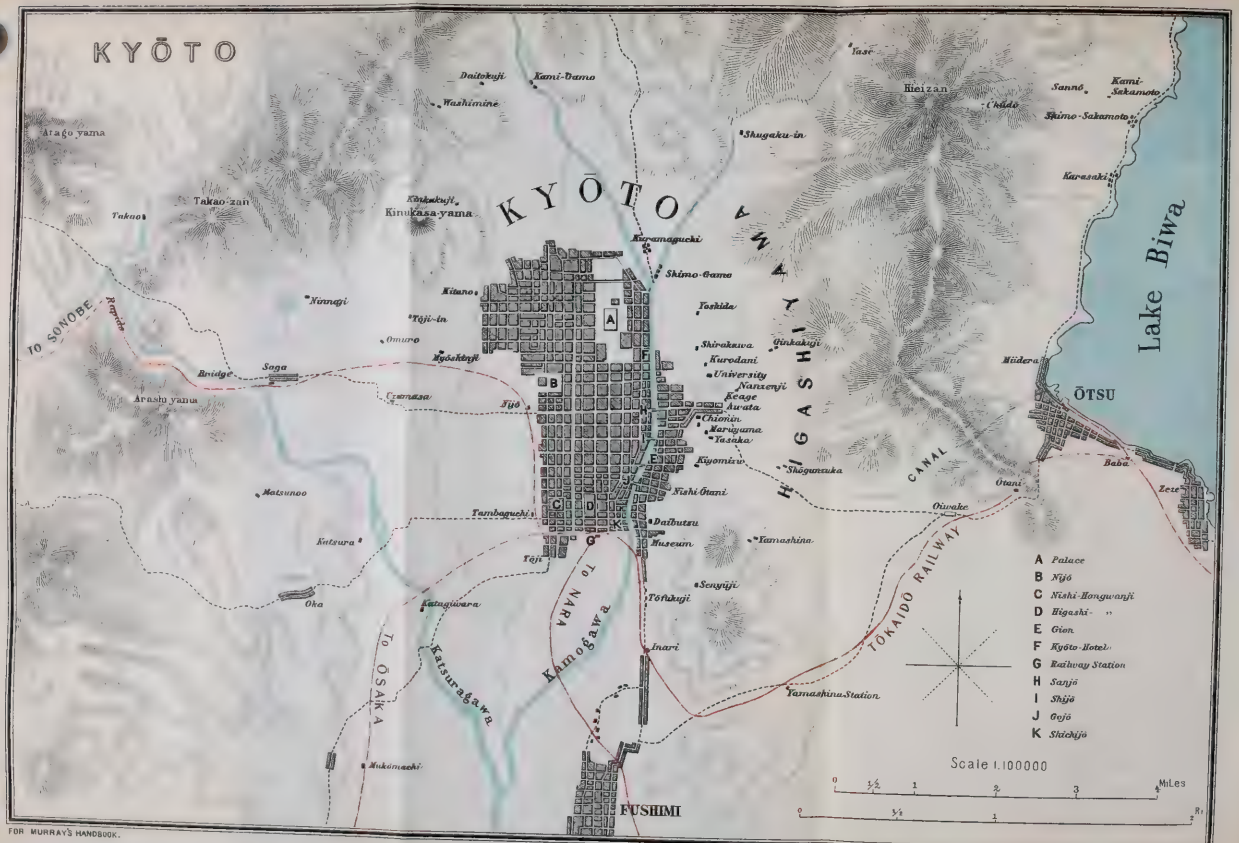
Distance from Ōsaka	Names of Stations	Remarks
	ŌSAKA (Namba)	
2½m.	Tenga-jaya	
3½	Sumiyoshi	Alight for temple
6¼	SAKAI	

The large embankment seen between Ōsaka and Tenga-jaya is that of the railway to Nara.

Tenga-jaya is so called because Hideyoshi, when lord of the empire, had a villa there, which is still maintained for the sake of its historic associations. It stands in a small grove visible to the l. from the carriage windows. The name of this place is familiar to all Japanese theatre-goers, as the scene of a famous vendetta which is often represented on the boards. The entrance to the temple of Sumiyoshi is passed just before reaching the station of that name.

The **Temple of Sumiyoshi,** dedicated to the three gods of the sea who, according to the legend in the *Nihongi*, assisted the Empress Jingō in her expedition to Korea, is held in high veneration by the lower classes of Ōsaka, great crowds flocking to it on festival days (every *Uno-hi*, or "Day of the Hare"). Outside are innumerable stone lanterns presented as ex-votos. In the pond, over which passes a semi-circular bridge, live a number of tortoises with water-weed growing on their backs. These are popularly known as *mino-game*,—from *mino*, the grass-coat worn by peasants in rainy weather, and *kame*, a tortoise. The Yamato-gawa is crossed near its mouth before entering

Sakai (*Inns*, Bōkai-rō and several others on the sea-shore, with good view; Satsuma-ya, in the town on the Kōya-san side), a



FOR MURRAY'S HANDBOOK.

TOYODO ENGRAVING OFFICE TŌKYŌ.

large manufacturing centre. Its fine beach called *Chinu-ga-ura*, which is lined with tea-houses, attracts many visitors from Ōsaka during the summer months. The view thence includes Rokkō-zan to the r., Kōbe straight in front, the island of Awaji to the l., and still further l. the hills that separate the province of Izumi from that of Kishū. The lofty chimneys are those of brick kilns, and of coke and cotton factories. Sakai also produces a large amount of cutlery, *sake*, and cosmetic powder. But the most characteristic industry is the manufacture of excellent cotton rugs and carpets (*Sakai dantsū*). They are of two kinds,—*ori-dashi* (colours woven in), and *some-komi* (colours dyed). The former are the handsomer and much the more durable. Hideous specimens are now made to foreign order.

Sakai takes its name from its position close to the boundary of the three provinces of Izumi, Settsu, and Kawachi, having been originally called *Sakai no Tsu*, that is, Boundary Seaport. Until the end of the 14th century, when a fortress was built here by Yamana Ujikiyo, it was a mere village. Konishi Settsu-no-kami, one of Hideyoshi's most distinguished officers and an early convert to Christianity, was born in this town, where his forefathers for several generations had carried on the business of druggists. Another equally celebrated native of Sakai was Sen-no-Rikyū (see p. 83). In the 16th century Sakai was one of the most flourishing of the Roman Catholic mission stations, and is frequently mentioned by the Jesuits and other early writers. Will Adams thus describes it: "Right over against *Ozaka*, on the other side of the riuer, lyeth another great Towne called *Sacey*, but not so bigge as *Ozaka*, yet is a towne of great trade for all the Ilands thereabout."

The neatly kept temple of *Myō-kokuji*, belonging to the Nichiren sect of Buddhists, has a three-storied pagoda with elaborate carvings by Hidari Jingorō. The sanctum in the main building is handsome. In the grounds are some far-famed specimens of the *sotetsu* (*Cycas revoluta*), which resembles the sago-palm. They were planted here by Miyoshi Jikyū about the middle of the 16th century. Ieyasu carried the best away to his own residence in 1582, but finding that it refused to flourish there, restored it to its home. It is popularly believed that this plant, the name of which means "revival by iron," gains much benefit by that metal, and accordingly iron coins and myriads of broken needles will here be noticed round the roots. The needles are thrown there by the women of the country-side, for the purpose of giving the fittest sepulture to the most precious instrument of feminine toil.

In the front court of this temple lie buried eleven warriors of the Tosa clan, who were condemned to disembowel themselves for having shot down the same number of unarmed French sailors in the spring of 1868. It must be remembered that this form of capital punishment, barbarous as it may seem to Europeans, was at that time recognised as a privilege of the *samurai* class, and preferred by them to simple decapitation.

On the S.E. of the town is the *tumulus of Nintoku Tennō*, a double mound (*misasagi*). The northern summit is 84 ft., the southern 100 ft. high, while the circuit of the base measures 1,526 yds. It is surrounded by a double moat, and in the immediate neighbourhood are nine smaller tumuli.

ROUTE 35.

Kyōto and Neighbourhood.

ENVIRONS: ARASHI-YAMA RAPIDS. HIEI-ZAN. TAKAO-ZAN. KURAMA-YAMA. IWASHIMIZU.

Kyōto, also called **Saikyō** (formerly *Miyako*), is 2½ hrs. from Kōbe by train. The whole surrounding district is often spoken of as *Kami-gata*.

Hotels.—Yaami Hotel, on Maruyama, fine view; Kyōto Hotel, in Kawara-machi; Oriental Hotel, now building on the hill behind the Kyōto Museum; Nakamura-ya, also

called Niken-jaya, near the temple of Gion.

Japanese Inns.—Tawara-ya, Hiragi-ya, in Fuya-chō; Ike-shō, in Kiya-machi.

Japanese Restaurants. — Takemura-ya, Hachi-shin.

Theatres and other places of amusement, in Shin-Kyōgoku; one theatre in Shijō Hashizume, another in Hanami-kōji.

Central Post and Telegraph Office, in Sanjō-dōri Higashi-no-Tōin.

Kyōto is noted for its pottery and porcelain, its embroideries, cut velvets and brocades, its bronzes, and its *cloisonné*. The following shops may be recommended:—

Pottery and Porcelain.—Kinkōzan, at Awata, where manufacture on a large scale for export is carried on; Kyōto Tōjiki Kwaisha, at Shirakawa-bashi; Seifu, Nishida, at Gojō-zaka. There are many other manufacturers and dealers in Kiyomizu-zaka and at Gojō-zaka, but they work mostly on a small scale.

New Embroidery, Velvets, and Mercery. — Nishimura, at Sanjō Karasu-maru; Takashima-ya, at Karasu-maru Takatsuji; Daimaru-Ichi, at Otabi-chō; Tanaka Rishichi or Aburari, at Karasu-maru Shichijō; Kawashima, at Sanjō Higashi-no-Tōin. Benten, at Shin-monzen.

Old Embroideries, etc. — Benten, at Shin-monzen, with branch in Gionmachi; Matsuba-ya, at Gojō Shimmachi; Yajima Shōkō, at Gion Hachiken.

Bronze and Damascene Ware.—E. Jōmi (Shōjōdō), at Tera-machi Shijō; Nogawa, in Otabi-chō; Kanaya Gorosaburō, at Tomi-no-kōji Ōike; Komai, in Furu-monzen, Miyoshi-chō.

Curios.—Ikeda, at Shin-monzen; Hayashi, at Furu-monzen; Yamanaka, at Tera-machi Ōike; Kyūkyo-dō, at Tera-machi Ane-gakōji; Benten, in Gion-machi. The street called *Manjūji-dōri* is almost entirely tenanted by curio-dealers of the more old-fashioned sort.

Cloisonné.—Namikawa, at Sanjō-Kita-ura Shirakawa-bashi; Kin-unken, at Sanjō Shirakawa-bashi.

Lacquer.—Nishimura, at Tera-machi Aya-no-kōji.

Bamboo Work.—Wada, in Kiya-machi; Ishii Shōten, in Gion-machi.

Fans, Dolls, and Toys.—Nishida, at Higashi-no-Tōin Shichijō; Ishizumi, at Yanagi-no-Bamba Aya-no-kōji; Misaki, at Shijō Tomi-no-kōji; Minami Shimizu, Kita Shimizu, at Tomi-no-kōji Shijō.

Guides.—Trustworthy guides belonging to the Kaiyūsha Association can be engaged at the hotels.

An *Electric Tramway* runs through Kyōto from north to south; but foreign visitors will find jinrikishas more convenient.

Religious Services. — Protestant, as advertised from time to time in the hotels; Roman Catholic Church, behind the Kyōto Hotel.

The Mikado's Palaces (*Gosho* and *Nijō no Rikyū*), together with the Imperial villas (*Katsura no Ri-kyū* and *Shugaku-in*), are not open to the public, permits being only obtainable by favour of the foreign legations. Travellers may easily console themselves with the Apartments of the Nishi Hongwanji, Nanzenji, or any of the other great temples, which, having been inhabited at various times by certain Mikados, were fitted up more or less in the same palatial style. Kyōto's other greatest buildings are the San-jū-san-gen-dō, Nishi and Higashi Hongwanji, Kiyomizu, Gion, and Chion-in temples, and the Taikyoku-den, in addition to which at least one of the celebrated landscape gardens—say Kinkakuji or Ginkakuji—should be visited, as they are among the most characteristic products of Japanese estheticism. The best general view of Kyōto is usually considered to be obtained from a hill called *Shōgun-zuka*, just behind the Yaami Hotel, but has been somewhat spoilt of late years by the growth of trees. Fairly good views of the city and neigh-

bourhood may be gained with less trouble from the Shintō memorial to dead warriors (*Shōkon-hi*) above Kōdaiji, and from the Yasaka Pagoda. Kiyomizu-dera and the Yoshimizu tea-house close to the Yaami Hotel, also command excellent views.

No one visiting Kyōto at the proper season should fail to see the *Miyako Odori*, a fascinating kind of ballet given every evening from 5 to 10 o'clock at Hanami-kōji, near the Gion-za Theatre. The performances generally begin in early April, and last twenty nights. The school (*Nyokōba*) hard by, where the dancing-girls are also taught other elegant accomplishments, such as the tea ceremonies and the art of floral arrangement, may be visited at any season.

Very characteristic, too, is the manner in which the citizens take the air on summer evenings in that part of the bed of the Kamogawa which is crossed by the Shijō Bridge. Little tables are placed in the dry spaces, to which miniature bamboo bridges lead from either bank; and there the people sit eating and drinking, and fanning themselves, and listening to the music of singing-girls. This is known as *Shijō-gawara no suzumi*. The various religious festivals (*matsuri*) at Kyōto are particularly curious and interesting, more especially the *Gion Matsuri* on the 17th and 24th July, and the *Inari Matsuri* in May. The processions, which parade the streets on these and other occasions mentioned below, form an attractive feature of popular life. During the last six or seven years there has been a revival of interest in all these things, many temples having been renovated, the treasures of others being now shown to better advantage than formerly, etc. Furthermore, no one having money in his purse should fail to visit the shops, which are perhaps the most attractive in Japan.

Though a superficial acquaintance with Kyōto may be gained in a couple of days, at least a week is necessary to form an adequate idea of its manifold beauties. Owing to the gradual shrinking of the city in modern times, many of the best sights are some distance away in the outskirts, and much time is spent in going from one to another. Two or three hours will be saved by taking sandwiches with one, instead of returning to the hotel for lunch. The following is offered as a sketch of the order in which the various sights of Kyōto may best be visited. Careful sightseers will scarcely be able to see all that we have crowded into one day for the guidance of such as are pressed for time; but they can resume next day at the point where they left off, as the order follows regularly round the points of the compass, beginning with the north-central portion of the city:—

1st Day.—The Mikado's Palace,—even a passing glance at the exterior is better than nothing,—Kitano-Tenjin, Kinkakuji, the Shintō shrine of Ota Nobunaga, Tōji-in, the Nijō Palace.

2nd Day.—Higashi Hongwanji, Nishi Hongwanji, the temple of Inari at Fushimi, Tōfukuji, San-jū-san-gen-dō, the Daibutsu, the Kyōto Museum.

3rd Day.—Nishi Ōtani, Kiyomizu-dera, the Yasaka Pagoda, Kōdaiji, Shōgun-zuka, Maruyama, Higashi Ōtani, Gion, Chion-in.

4th Day.—Awata Palace, Tai-kyoku-den, Nanzenji, Eikwandō, Kurodani, Shinnyodō, Ginkakuji, Shimo-Gamo, Kami-Gamo.

5th Day.—The Rapids of the Katsura-gawa, Arashi-yama, Seiryūji, Uzumasa.

6th Day.—Hiei-zan.—Or else by jinrikisha or train to Ōtsu on Lake Biwa, Miidera, Karasaki, Ishiyama, and back by the same conveyance or canal boat.—Or, thirdly, jinrikisha to Ōtsu, whence steamer across

Lake Biwa to Hikone, where lunch, and back by train (see Route 40).

7th Day.—The silk, bronze, and cloisonné shops.

An *8th day* may well be devoted to Nara (Route 36).

Should any be so unfortunate as to have but a single day at their command, they might devote the morning to either the Nishi Hongwanji or the Higashi Hongwanji temple, the San-jū-san-gen-dō, the Museum (if time), and Chion-in; then, after lunch, proceed—skirting the Palace—to Kitano Tenjin and Kinkakuji, ending up with a visit to some of the shops.

History and Topography.—From the earliest ages, the seat of the Mikado's rule was generally in the province of Yamato; but owing to the ancient custom of not continuing to inhabit the house of a deceased parent, the actual site was usually changed at the commencement of each reign. At the beginning of the 8th century the capital was established at Nara, where it remained until A.D. 784, when the reigning sovereign Kwammu moved to Nagaoka, a spot at the foot of the hills about half-way between Yamazaki and Arashi-yama in the province of Yamashiro. In 793, he selected a fresh site at the village of Uda in the same province, and transferred his Court thither towards the end of the following year. In order to conciliate fortune, he is said to have bestowed on his new capital the name of Heian-jō, or the City of Peace; but this never came into use as the common designation of the city, which was spoken of as *Miyako* or *Kyōto*, the former being the Japanese, the latter the Chinese word for "metropolis." When first laid out, the site measured nearly 3 m. from E. to W., and about 3½ m. from N. to S. The Palace, which occupied about one-fifteenth of the area, was situated in the centre of the N. side, and a fine street 280 ft. wide led from the great gate down to the S. gate of the city. Nine wide streets, called Ichi-jō, Ni-jō, San-jō, and so on up to Ku-jō, intersected the city from E. to W., the widest of these measuring 170 ft., the narrowest somewhat less than half. Similar streets crossing them at right angles ran from N. to S. and between them at equal distances were lanes each 40 ft. in width. A double ditch, backed by a low wall with a gate at the end of each principal street, surrounded the whole of this huge square. In 1177 the Palace was destroyed by fire, and three years later the seat of government was removed by the all-powerful minister Kiyomori to Fukuwara, the modern town of Hyōgo. The Court, however, soon returned to Kyōto, where it remained stationary until 1868. Both the city and the Palace have repeatedly fallen a prey to the flames, and as often been rebuilt, as far as possible in the original style. The present Palace was erected after the great fire of 1854. Since the foundation of Yedo in 1590, Kyōto has gradually declined in size and importance. Its population is only half of what it is estimated to have held during the Middle Ages; and from Shichi-jō-dōri southwards, what once formed busy thoroughfares is now laid out in market-gardens.

Kyōto stands on the Kamogawa, which, for the greater part of the year, is a mere rivulet meandering over a wide pebbly bed. On the l. bank of the river are the suburbs of Awata and Kiyomizu, between which lie many of the most interesting buildings. The town of Fushimi to the S. may also be accounted a suburb. The chief modern addition to the topography of Kyōto, besides the various railway lines, is the Lake Biwa Canal which connects the neighbouring large lake with the Kamo-gawa, as described in Route 40.

The nomenclature of the Kyōto streets, apparently complicated, is in reality quite simple, being founded on a reference to the points of the compass and to the contour of the land, which is slightly higher on the N. than on the S. Thus the expression *Shijō-dōri Teramachi Higashi iru* signifies that portion of the Shijō or Fourth Thoroughfare which lies a little to the E. of the East and West intersection of that thoroughfare by Teramachi. *Teramachi dōri Shijō sagaru* signifies the portion of the North and South Thoroughfare called Teramachi lying a little to the South of the intersection of that thoroughfare by Shijō-dōri, the term *sagaru* "to descend," being naturally applied to the South, as *agaru*, "to ascend," is to the North. The lanes mentioned higher up are called *Kōji*, whence such addresses as *Teramachi-dōri Ane-ga-Kōji*, which means, "*Ane* Lane off the Teramachi Thoroughfare."

Some curious artificial scars or clearings are observed on carefully scanning the pine-clad hills near the city. In these clearings bonfires are lighted every 16th August, at the close of the *Bon* festival (Feast of Lanterns). The most conspicuous of these marks is what is called the *Dai Monji*, or "Chinese character for *Great*," which is written thus, 大. It is situated to the N.E. of the city. To the N. W. is the *Hidari Dai Monji*, or "Character for *Great* reversed," thus 大, the difference between the two, though slight to European eyes, being instantly perceptible to any Japanese. There are several more of these marks, which the guide will point out.

The Mikado's Palace* (*Gosho*). This large mass of buildings covers an area of nearly 26 acres. It is confined within a roofed wall of earth and plaster, commonly called the *Mi Tsuiji*, and has six gates. The open space between the wall and the Palace was formerly covered with lesser buildings, in which the *Kuge*, or Court Nobles, resided. It is now cleared and open to the public, and in the S.E. corner of it is a Bazaar (*Hakubutsu-kwan*) open every year in spring.

Visitors are now admitted into the Palace through the *Mi Daidokoro Go-mon*, or Gate of the August Kitchen, and are first shown into an ante-chamber where they sign their names in the Palace book. This ante-chamber was formerly used as a waiting-room for Daimyōs. The sepia drawings in it are by Kishi Gantai, Kanō Eigaku, and Hara Zaishō. From there they are led into the *Seiryō-den*, or Pure and Cool Hall.

It is so called from a small brook which runs under the steps. The foreign visitor to these Japanese palaces will probably think the term "cool"—not to say chilly and draughty—most appropriate. Exquisite as is the art displayed, no attempt was ever made towards heating or towards anything which Europeans would deem comfort. From an archæological and historical point of view, the Chinese aspect of the Seiryō-den and Shishin-den has special interest. Notice the double-hinged doors now so rare in Japan, and the heavy hinged shutters suspended on iron rods that hang from the roof; also the Chinese chair inlaid with mother-of-pearl on which the Mikado sat, and the total absence of mats and of a ceiling. Chinese customs prevailed at Court when this building was first reared, and etiquette perpetuated the public use of these Apartments on State occasions. But, as we shall see a little further on the rooms habitually occupied by modern Mikados closely resembled, except for greater ornateness, the style of dwelling adopted by their subjects.

The *Seiryō-den* faces E., and measures 63 ft. by 46½ ft. Originally this suite of apartments was the ordinary residence of the sovereign; but in later times it was used only on the occasion of levées and important Shintō festivals, such as the worship of the Four Quarters on the morning of New Year's day. In one corner the floor is made of cement, on which earth was strewn every morning, so that the Mikado might worship his ancestors on the earth without descending to the ground. The papered slides are covered with extremely formal paintings by Tosa Mitsukiyo. Observe the Mikado's throne (*Mi Chōdai*), a sort of catafalque with delicate silk curtains of white, red, and black. The wood of this, as of all the buildings, is chamæcyparis (*hinoki*),—the same species as is used for the construction of Shintō temples. The crest everywhere displayed is the sixteen-petalled chrysanthemum. The roofing is of the kind termed *hiwada-buki*—a sort of thick shingling—tiles appearing only on the very ridge. The empty sanded courts, the white plaster, and the red pillars of the walls give to the Palace a peculiar aspect of solemnity. Everything, even down to minutiæ, had its name and function, and was never changed. For instance, the two clumps of bamboo in front of the *Seiryō-den* have each a name handed down from hoary antiquity, one being the *Kan-chiku*, the other the *Go-chiku*, appellations derived from *Kan* and *Go*, two kingdoms in ancient China.

From the Seiryō-den the visitor is conducted to the *Shishin-den*, which faces S. and measures 120 ft. by 63½ ft.

The name *Shi-shin-den* is explained as follows: *shi* is "purple," the true colour of the sky or heavens; *shin* denotes that which is "mysterious" and hidden from the vulgar gaze; *den* means "hall." This building was used for the enthronement of the Mikado, for the New Year's audience, and other important ceremonies.

The large paintings in the panels of this hall represent Chinese sages.

* Not accessible to the general public. No gratuities accepted here or at the other palaces.

The originals were executed in A.D. 888 by the famous Kose-no-Kanaoka; but they were destroyed long ago, and the present pictures are merely copies of copies. The throne, though quite modern, is interesting. The stools on either side of it are intended for the Imperial insignia,—the sword and the jewel. The silken curtains are renewed every spring and autumn. Observe that the Mikado sat on a chair in this instance, as did all those here admitted to an audience. A flight of eighteen steps leads down into the court, corresponding in number to the original series of grades into which the officers of government were divided. Those who were not entitled to stand on the lowest step were called *Ji-ge*, or "down on the earth," to distinguish them from the *Den-jō-bito*, or "persons who ascend into the hall." On the l. is a cherry-tree called *Sakon no Sakura*, the representative of one planted by the Emperor Nimmyō (A.D. 834 to 850). On the r. side is the *Ukon no Tachibana*, a wild orange-tree, also a relic of ancient custom.

Sakon and *Ukon* were the names of ancient ranks, and the application of them to these trees may be compared to the knighting of the Sirloin of Beef by Charles II.

A corridor leads from the Shishin-den to the *Ko-Gosho* (Minor Palace), which consists of three rooms decorated with paintings by modern artists, this whole wing having been burnt down and restored in 1854. The predominating blue colour, laid on in bold broad stripes to represent clouds, gives a fresh and original aspect to this suite which was used for small receptions, poetry meetings, etc. On each *fusuma*, poems are pasted explanatory of the subjects treated. The rooms look out on a landscape garden. From here onwards, all the arrangements are in thoroughly Japanese style.

Leaving the Ko-Gosho, we are led by another long gallery to the *O Gakumonjo*, or Imperial Study, where the Mikado's tutors delivered lectures, and where courts were held for the cultivation of poetry and music. The decoration of the sliding-screens in this suite calls for special remark. Most of the rooms take their names from the subjects delineated in them. The wild geese in the *Gan no Ma* are by Renzan (Gantoku), d. 1859; the screens of the *Yamabuki no Ma* are by Maruyama Ōryū; the chrysanthemums in the *Kiku no Ma*, by Okamoto Sukehiko. The three rooms which form the Audience Chamber, called respectively *Gedan*, *Chūdan*, and *Jōdan*, are decorated with Chinese scenes by Hara Zaishō and other modern artists. The ceilings are coffered. The wooden doors in the corridor are by Shōmura Ryūshō, Yoshida Kōkin, Hara Nankei, and Murakami Seijū.

Another long gallery leads to a suite, now scarcely ever shown,—the *Tsune Goten*, or Usual Residence of the Mikados, consisting of eleven rooms, which, from the 13th century onwards, formed the retreat wherein generations of sovereigns lived and died. The actual structure, however, dates only from 1854.

After long remaining vacant, the Tsune Goten was again occupied for a few months by the present Emperor in 1897.

The decoration is mostly in subdued colours, but with much gold. The third room after entering was the Imperial Sitting-room (*Goza no Ma*), in front of which is a small garden, with pines and cherry-trees, and the sound of running water, but no view. The other rooms were mostly appropriated to the female attendants. One of them, decorated with bamboos and tigers was the Imperial Bedroom, so placed that none could approach it without the knowledge of the attendants. The *Mōshi no Kuchi*, literally "Opening for Speech,"—a room of thirty mats with paintings of pine-trees and

monkeys—was the chamber appropriated to men who had business with His Majesty; they stated their errand to the women, who transmitted it to the Mikado. The last apartment of the Tsune Goten suite, called *Kenji no Ma*, is also the largest and grandest, being brilliantly decorated with Chinese Court scenes on a gold ground by artists of the Kanō school. It is against etiquette to set foot in the *Jōdan* or chief chamber.

The next suite, high and spacious like the Tsune Goten, and facing south towards a small court, is the *On Mi Ma* (August Three Rooms), brightly adorned with paintings in the Tosa style representing ancient Japanese Court scenes. Private audiences were granted here, and here the *Nō* (a kind of lyric drama) was witnessed at a distance by the Mikado sitting invisible on the upper floor. The *Nō* stage is under a separate roof, and cut off from the suite by a high paling, which was removed when a performance took place. Beyond these suites, but rarely if ever shown, lie the *Nōryō-den*, or Palace for Enjoying the Cool Air, which was reserved for the Mikado's private pleasures, and the *Kita Goten*, or Northern Palace, containing the apartments of the Heir Apparent. There were formerly also palaces for the Empress, Empress Dowager, and Princesses, besides various other buildings now destroyed or removed. For instance, the *Kashiko-dokoro*, or Fearful Place, in which was preserved the sacred mirror of the Sun-Goddess, has been transferred to Jimmu Tennō's mausoleum in the province of Yamato.

The large brick building noticeable on the hill r. on quitting the Palace, with three others north of it, belongs to the **Dōshisha,** which was founded in 1875 under the auspices of the American Board Mission as a Christian University, but has since 1897 severed that connection. Belonging to the same institution are a Girls' School, a Training School for Nurses, and a Hospital.

Kitano Tenjin, commonly called *Tenjin Sama*, is a temple dedicated to the popular deity of that name. Entering through the great stone *torii* on the S., we find stone lanterns and stone and bronze animals presented by devotees. Two more *torii* and two two-storied gates are passed through, — the last of these being called *San-kō no Mon*, or Gate of the Three Luminaries, i.e. the Sun, Moon, and Stars, from representations of those heavenly bodies which can only be distinguished with much difficulty among the carvings on the beams of the gateway. The oratory, built by Hideyori in 1607, forms the N. side of a square, the other three sides being colonnades, with the Gate of the Sun, Moon, and Stars on the S. Its dimensions are 58 ft. by 24 ft. The cornice is decorated with colour in the style prevalent at that period. The shrine behind, 38½ ft. by 32½ ft., is separated from the oratory by a chamber paved with stone, having its roof at right angles to the roofs of the oratory and shrine. Behind is the *Jinushi no Yashiro*, or Temple of the Lord of the Soil, said to have been founded in A.D. 836, together with numerous other small shrines. The treasury is built of wooden beams, the section of each beam being a right-angled triangle with the right angle outside,—a form of construction much followed in this district of Japan. East of the colonnade are the *kagura* stage and the building in which the god's car (*mikoshi*) is kept. The temple was founded by adherents of the Ryōbu Shintō sect, and is still an excellent specimen of the mixed style which they affected. The numberless stone lanterns, the stone and metal bulls, the ex-voto shed with its grotesque pictures, the elaborately carved and painted gateways, the swaying

lanterns,—all testify to a form of worship of the baser popular sort. Sick believers may be seen rubbing one of the bronze bulls to get relief from their ailments,—the bull's chest if their own chest is what hurts them, and so on. One of the queerest features of the main building is a set of framed pictures of the Thirty-Six Geniuses of Poetry, made of woven stuffs, which have been presented by the manufacturers, and thus serve as an advertisement.

The yearly festival, with a procession of religious cars (*Zuiki Matsuri*), takes place on the 4th October. The 25th of each month is also specially observed.

Hirano Jinja. This now dingy temple exemplifies the architectural canons of Pure Shintō. The annual festival is held on the 2nd May. The cherry-trees in the ground are much visited during the season of blossom, especially at night-time. They are of many varieties, and each tree has some fanciful poetical name.

Daitokuji

Daitokuji, belonging to the Zen sect of Buddhists, was founded by Daitō Kokushi, an abbot of the early part of the 14th century, to whom, as to so many others, a miraculous birth and precocious wisdom are ascribed. The manner of his conception is said to have been that his mother dreamt one night that a wild-goose came flying towards her with an open blossom in its beak, and that soon afterwards she found herself to be with child.

is celebrated for the art treasures stored in its godowns. No temple in Japan—so it is averred—possesses an equally large number of valuable *kakemonos*. Though most of the best pieces are thus hidden from view, the *Apartments* richly deserve the careful scrutiny of all persons interested in Japanese pictorial art. The entire set of sliding-doors (*fusuma*) dividing room from room was painted by Kanō Tan-yū, from whose brush also are folding-screens representing scenery in China, the four seasons, children at play, etc. A pair of screens with splendidly coloured peacocks is by Ōkyo: others by Kanō Tanshin depict popular occupations and trades. The sepia drawing by Tan-yū of a man exhibiting a dancing monkey, which occupies one wall of the innermost room, is particularly famous. An interesting old portrait bust in wood represents Ota Nobunaga (see p. 81).

The Shintō shrine of *Ota Nobunaga*, on the slope of Funaokayama, is prettily situated near Daitokuji. The summit of the hill, which can be reached in a couple of minutes, commands a fine panorama of the city and surrounding country.

This temple was built in 1880 by private admirers of the hero, who is now worshipped as a Shintō god.

Kinkakuji, more properly *Rokuonji*, a temple of the Zen sect, takes its popular name from the *kin-kaku*, or "golden pavilion," in the grounds attached to it.

In 1397, Ashikaga Yoshimitsu, who had three years previously resigned the title of Shōgun to his youthful son Yoshimochi, obtained this place from its former owner, and after extending the grounds, built himself a palace to serve nominally as a retreat from the world. Here he shaved his head, and assumed the garb of a Buddhist monk, while still continuing in reality to direct the affairs of state.

The garden is artistically laid out. In the middle is a lake with pine-clad shores and pine-clad islets, whose quiet charm none would expect to find so near to a large metropolis. The lake is full of a flowering plant called *junsai* and is stocked with carp, which, when visitors appear there, crowd together at the stage below the Pavilion, in expectation of being fed. All the palace buildings have disappeared. The Pavilion alone remains, much dimmed by age. It stands on the water's edge, facing S., and is a three-storied building, 33 ft. by 24 ft. In the lower

room are gilt statuettes of Amida, Kwannon, and Seishi by the carver Unkei, and a seated effigy of Yoshimitsu in priestly garb with shaven pate. In the second storey is a small Kwannon in an imitation rock-work cave, with the Shi-Tennō. The paintings on the ceiling by Kanō Masanobu are now scarcely recognisable. The third storey was completely gilt, the gold being laid on thickly over varnish composed of hone powder and lacquer upon hempen cloth. The ceiling, walls, and floor were thus treated; and even the frames of the sliding-screens, the railing of the balcony, and the small projecting rafters which form the roof of the balcony, were, as careful examination will show, covered with the precious metal. Nearly all the gold has disappeared, but the original woodwork is complete, with the exception of a few decayed boards that have had to be replaced. The effect, now so dingy, must have been dazzlingly beautiful. On the top of the roof stands a bronze phœnix 3 ft. high, also formerly gilt.

The large hill seen to the r. from the third storey of the Pavilion is *Kinukasa-yama*.

This name means Silk Hat Mountain, and was given in allusion to the incident of the ex-Mikado Uda having ordered it to be spread with white silk one hot day in July, in order that his eyes at least might enjoy a cool, wintry sensation.

The guide will probably offer to lead the traveller round the grounds at the back of the Pavilion, where Yoshimitsu's footsteps and doings are tracked with minute care,—the place where His Highness drank tea, the place whence the water for his tea came, the place where he washed his hands, etc.; but these can have little interest for any but a Japanese. The *Apartments*, on the other hand, deserve careful inspection, on account of the sliding-screens which they contain by Kanō Tan-yū and Jakuchū, of the folding-screens by Kōrin and Sōami, of the numerous *kakemonos* by Shūbun, Eishin, Ōkyo, Kōrin, Sesson, and other celebrated artists, notably two by Chō Densu representing the three religious teachers,—Confucius, Chwang Tzŭ, and Buddha,—besides various relics and autographs of the Ashikaga Shōguns and other illustrious personages. The priest who shows all these treasures sometimes ends up by treating the visitor to tea in the *cha-no-yu* style.

Tōji-in, founded in the 14th century by Ashikaga Takauji, will interest the historical student as containing effigies of nearly all the Shōguns of the Ashikaga dynasty, beginning with Takauji in the central chamber,—a lacquered seated figure in the court-robe called *kariginu*, with the courtier's wand (*shaku*) in the r. hand, and wearing a tall black court cap (*taka-eboshi*). Opposite to him is Ieyasu (of the Tokugawa dynasty). In the next room are, beginning at the l., *(2) Yoshinori, (4) Yoshimochi, (6) Yoshinori II., (8) Yoshimasa, (10) Yoshiteru, and (12) Yoshizumi. The other room contains the effigies of (3) Yoshimitsu, (7) Yoshikatsu, who died at the age of ten, (9) Yoshinao, (11) Yoshitane, (13) Yoshiharu,—a degenerate-looking, dwarfish man,—and (15) Yoshiaki, fat and sensual in appearance. Most, if not all, may be accepted as contemporary portraits of the men they represent. Observe that in their time (14th, 15th, and 16th centuries), the Japanese fashion was to wear a moustache and small pointed beard. The *Apartments* of this monastery also contain various *kakemonos* by Kanō Tan-yū and other famous artists. The sliding-screens in sepia are all by Kanō Sanraku. Those round one of the rooms de-

* The numbers in brackets refer to the order of each in the dynasty to which they all belonged.

pict the acts of devotion of the Four-and-Twenty Paragons of Filial Piety.

During the period of ferment which preceded the restoration of the Mikado's authority, it was fashionable among the opponents of the feudal regime to load the memory of the Ashikaga Shōguns with insults that could not safely be offered in a direct manner to those of the reigning Tokugawa line: and one morning in April 1863, the people of Kyōto woke to find the heads of the effigies of Takauji, Yoshinori, and Yoshimitsu pilloried in the dry bed of the Kamogawa at the spot where it was then usual to expose the heads of the worst criminals. Several of the men concerned in this affair were thrown into prison, whence they were transferred to the custody of certain Daimyōs, and not released for some years afterwards.

Myōshinji.

This large temple of the Zen sect, founded by Kwanzan Kokushi, an abbot of the 14th century, was the place of retreat of the Emperor Hanazono. Hence the *suji-bei* (see Glossary) characteristic of Imperial residences.

The spacious grounds are adorned with magnificent old pine-trees, one of which dates from the year 1462. The temple buildings are massive and well-preserved, and contain a valuable collection of screens, *kakemonos*, lacquer boxes, and other treasures. In one square building, called the *Hōdō*, the floor is tiled, and two rows of large wooden pillars support the ceiling, which is entirely occupied by an immense dragon from the pencil of Tan-yū Morinobu. In another of the same style, called *Butsu-den*, some striking coloured images of Shaka, Anan, and Kashō are seated on a large altar backed by a plain gold ground. The *Kyōdō* contains a huge octagonal revolving bookcase, on the sides of which are some ancient and curious woodcarvings by Chū-en of Buddhist figures amidst rockery,—all coloured and all in energetic attitudes. The image seated in a chair is Fu Daishi, specially appropriate to this place (see p. 47). Leaving these, we walk past the forty-two dwellings formerly occupied by the priests to what is called the *Gyokō-in*, which was the Emperor Hanazono's retreat, and which, like the other temple apartments, is profusely adorned with painted screens by classic artists. Thence to the Founder's Hall (*Kaisandō*), which is all black,—black tiles, black pillars, a black lacquered altar,—and finally to the tiny *Nehan-dō*, where, on the altar, stands a bronze slab pourtraying the entombment of Buddha.

Omuro Gosho, also called *Ninnaji*, is a monastery founded towards the end of his life by the Mikado Kōkō (A.D. 885–7).

In 890 a decree was issued constituting Ninnaji a residence for "descendants of the Mikado," or *Monzeki*, as they are called, a term applied extensively in later years to monasteries founded to provide homes for various members of the Imperial family, and also conferred as a title of distinction upon abbots of other than Imperial blood. In A.D. 899 the ex-Mikado Uda chose it as his place of retirement, and occupied the palace built for him here from 901 until his death in 931. The Mikado Shujaku entered the priesthood in 952, and took up his residence here, but no other ex-sovereign ever occupied it.

Omuro Gosho was burnt down in 1887, and though now counting among the Imperial summer palaces, has only been partially restored. The grounds, which are spacious, show to advantage during the season of the cherry-blossom. There is a fine five-storied pagoda, which, with a few other of the lesser buildings, escaped the fire.

Uzumasa, more properly called *Kōryūji*, stands far out of the city at the end of the Nijō thoroughfare.

This very ancient Buddhist temple is said to have been founded in A.D. 604 by Shōtoku Taishi, who consecrated it to certain Buddhist gods whose images had been brought from Korea. The principal edifice called the *Kōdō*, was however not erected till 836, and this having been burnt down about 1150, the present structure was built out of timber saved from the flames. The other buildings are of much later date,—17th and 18th centuries.

This temple will have special attraction for the student of Japa-

nese statuary.* Most of the specimens are about life-size, or else half life-size. The most interesting of these wooden statues is one of Shōtoku Taishi at the age of thirty-three, said to have been carved by himself. It is clad in a silken robe of Imperial yellow, presented by the Mikado at his accession, in accordance with ancient custom. In its r. hand the image holds the courtier's wand, in its l. a censer. Besides the yellow robe, it wears wide trowsers of white silk damask and a black court hat. The features have a perfectly natural expression, but the paint on the face has become discoloured by time. In the temporary *Hondō* are the Buddhist images from Korea. The most important of these is a gilt wooden figure of Nyo-i-rin Kwannon, about 3 ft. high, seated upon a stool, the r. foot lifted and laid on the l. knee, the l. hand resting on the r. foot. The face is supported on two long fingers of the r. hand. Drapery formal. The hair is drawn back from the forehead, and tied in a knob at the top. The features, which are quite natural, wear a pensive expression. The hands are beautifully modelled, the arms rather thin, though showing a good idea of form; but the feet have been restored in a clumsy manner. The gold has been nearly all rubbed off. Round the shrine are the "Twelve Divine Generals" (*Jū-ni-ten*), who so frequently accompany the god Yakushi, of which latter there is an image dating from the 9th century. A curious feature is a box about 1½ ft. square, containing no less than 1,000 microscopic images of Jizō (*Sen-tai Jizō*).

Saga no Shaka-dō, more properly called *Seiryūji*, is a large temple of the Jōdo sect of Buddhists, to which boys and girls thirteen years old make a pilgrimage on the 13th day of the 3rd moon, in order to obtain wisdom,—a pilgrimage which accordingly goes by the name of the *Jū-san Mairi*. The present building is about two centuries old. Behind the altar is a magnificent gilt shrine of Shaka, with painted carvings presented by the mother of Iemitsu, third Shōgun of the Tokugawa dynasty. On the doors being opened, a curtain is drawn up, which discloses another set of doors, gilded and painted, and then a second curtain splendidly embroidered. R. and l. are seated images of Monju and Fugen.

The image of Shaka is said to be Indian, and to have been executed from life by the sculptor Bishukatsuma; but it has more the appearance of a Chinese work. Chōnen, a monk of Tōdaiji at Nara, is said to have brought it over in the year 987. According to the legend, it was carved when Shaka Muni was absent in the heaven called Tosotsu-Ten, preaching to his mother, during which time his disciples mourned over his absence. King Uten gave red sandal-wood from his stores, and the saint's portrait having been drawn from memory by Mokuren, the sculptor went to work and speedily completed the statue, which was placed in the monastery of Gion Shōja. On the return of Shaka after an absence of ninety days, the image descended the steps to meet him, and they entered the monastery together.

Arashi-yama (sometimes called *Ranzan*) is a picturesque gorge of the river Katsura, here called the Ōigawa, and higher up the Hōzugawa. The hills are everywhere covered with pine-trees. There are also plantations of cherry-trees, brought from Yoshino in the 13th century by the Emperor Kameyama, and of maple-trees which add greatly to the natural beauty of the spot in spring and autumn. The place boasts some good teahouses, especially the Sangen-ya and Santomo. The rafts seen on the river bring down timber from

* He will of course remember that many of the specimens, though called Japanese, are either Korean or else carved under the instruction of Korean teachers. See the very interesting opening pages of Anderson's *Catalogue of Japanese and Chinese Paintings in the British Museum.*

the province of Tamba. Hard by, in the vill. of Saga, is *Tenryūji*, formerly a vast congeries of temples and priests' dwellings, of which, however, a fire that took place during the civil war of 1864 has left but few remnants standing.

The Nijō Castle * (*Nijō no Rikyū*).

This site originally held a mansion erected by Nobunaga in A. D. 1569 for Yoshiaki, the last of the Ashikaga dynasty of Shōguns. The present edifice dates from 1601, when Ieyasu built it to serve as a *pied-à-terre* on the occasion of his visits to Kyōto. During his time and that of his successors, the Tokugawa Shōguns, it was known as *Nijō no Shiro*, or the Nijō Castle. On the 6th April, 1868, the present Mikado, just re-invested in his full ancestral rights by the revolution then in progress, here met the Council of State, and in their presence swore to grant a deliberative assembly and to decide all measures by public opinion. After this, the Castle was for some time used as the office of the Kyōto Prefecture, but was taken over in 1883 as one of the Imperial summer palaces. Though as many as possible of the wall paintings, being on paper, were rolled up and put away during the occupation of the palace by the prefecture, much harm was done to painted doors and to precious metal-work by the almost incredible vandalism and neglect which ran riot at that period all over Japan, when to deface antique works of art was considered a sign of civilisation and "progress." The restoration of the Nijō Palace to something like its former splendour dates from 1885-6, at which time the Imperial crest of the sixteen-petalled chrysanthemum was substituted in most places for that of the Tokugawa Shōguns.

This palace, a dream of golden beauty within, is externally a good example of the Japanese fortress, with its turrets at the corners and its wall of cyclopean masonry. It is only, however, a fraction of its former self. The present building is what was called the *Ni no maru*, or Second Keep,—the *Hommaru*, or Chief Keep, having been destroyed by fire over a century ago. Arriving first at a fine gate called *Kara-mon* or *Yotsu-ashi-mon*, decorated with exquisite metal-work and gilt carvings, the visitor is admitted through a side-door into a court planted with pine-trees. Opposite stands a second gate, called *O Kuruma-yose*, gorgeous with gold and colours and curious carvings of peonies and phœnixes, attributed to Hidari Jingorō, brought from Hideyoshi's famous palace at Fushimi. Turning to the r., the visitor is then admitted to the Palace proper, where, having signed his name in the book, he is shown over the various suites of rooms, the chief feature of which is spaciousness, while the profuse employment of gold as the ground of the mural decorations, and the unusual size and boldness of the paintings on that gold ground give to the whole an aspect of grandeur, power, and richness rarely seen in a country whose art, generally speaking, restricts itself to the small and the delicate. All the wood used in the construction is *hinoki* or *keyaki*; that of the doors is cryptomeria. The gold-plated copper fastenings used to hide nails and bolts are specially beautiful, being elaborately chased and ornamented. The rooms are mostly named according to the objects painted on the sliding-screens round the walls. Some have willow-trees, some palm-trees and tigers, some immense eagles hovering over pine-trees life-size; others have fans, large baskets of flowers, etc., all by artists of the Kanō school. The coffered ceilings, too, where not injured, are very handsome. The carvings in the *ramma* of some of the rooms are exquisitely minute. One pair in particular, attributed to Hidari Jingorō, in the suite called *Ō-hiroma*, which represents peacocks, is a triumph of art. A peculiarity of some of these carved *ramma* is that, though appearing to be open-work and therefore identical on both sides, the two sides are in reality quite different from each other. Thus, where the obverse has peacocks, the reverse will have peonies. Most of the suites of

* Not accessible to the general public.

apartments are connected by wooden doors having fine, bold paintings by unknown artists. One of these paintings is celebrated in the artistic world under the name of *Naonobu no nure-sagi* ("the wet heron by Naonobu"). It represents a heron perched on the gunwale of a boat. During the reign of prefectural vandalism, this precious work of art was used as a notice-board to paste notifications on! The *Sotetsu no Ma*, or Palmetto Room, was entirely and irrecoverably defaced at the same time.

The most splendid apartment of all is the *Go Taimenjo*, or Hall of Audience, the last room in the suite called *Ō-hiroma*. It positively blazes and sparkles with gold; and the extraordinary size and boldness of the pine-trees painted all round it produce, in their simplicity, an impression which, when the place was the scene of the reception by a Shōgun of his prostrate vassals, the Daimyōs, must have been overwhelming. They represent chiefly phœnixes, conventional foliage, and the Tokugawa crest. Notice the two levels in the apartment. The raised portion (*jōdan*) was for the Shōgun, the lower (*gedan*) for ordinary mortals. The last apartment of the suite called *Kuro-jo-in* is a smaller but equally gorgeous reception-room — all gold, with double cherry-trees in full blossom. Observe the two beautiful shelves (*chigai-dana*), one of which shows some rude early examples of cloisonné work,—small medallions with the Shōgun's crest. The style of decoration of the *Shiro-jo-in*, the innermost suite of all, differs from the rest, the *fusuma* being of dull gold painted in sepia with Chinese scenes by Kanō Kōi. In the garden outside this suite, the town palace of the Katsura family (not to be confounded with the Katsura Summer Palace described below), which formerly stood in another part of Kyōto, was set up in 1895, being then intended for the Empress Dowager who did not live to occupy it.

At the very end of the Palace is another great Audience Hall, called *Chokushi no Ma*, or Apartment of the Imperial Envoys. It is resplendent with gold and great trees—peach, maple, etc.—painted life-size, and has a beautiful coffered ceiling and gilt metal fastenings. The minor rooms passed just before reaching it, and decorated with wild-geese and herons, were intended for Daimyōs to transact business in.

Katsura no Rikyū* (Katsura Summer Palace, not to be confounded with the Katsura Town Palace now removed to the grounds of Nijō).

Formerly this retreat belonged to the Katsura family, a branch of the Imperial House. It has now been taken over as a summer palace or pleasure resort for the Emperor himself.

One first goes round the *Garden*, a perfectly representative example of the best style of Japanese landscape gardening, as practised by Kobori Enshū and the other aristocratic enthusiasts, who, under the general name of *cha-no-yu*, or "tea ceremonies," cultivated all the arts from which esthetic enjoyment can be derived. The summer-houses in this garden are in the *cha-no-yu* style,—rigidly plain and primitive, as its canons ordain. Then too there are pools, artificial streams, rustic bridges, large stepping-stones brought from the two extremities of the empire, trees trained in artificial shapes, islets, moss-clad hillocks, stone lanterns. The lake is full of a water-plant called *kōhone* (marsh marigold), which generally bears only yellow flowers, but here has red ones as well.

The building itself is a ramshackle place, not differing in style from any ordinary Japanese house. Only those will care to inspect it

*Not accessible to the general public.

to whom every pencil-stroke of the artists of the Kanō school, especially Kanō Tan-yū, is precious. The walls are decorated by these artists, chiefly in sepia; but most of the paintings are in a very bad state of preservation. The square bamboo frame outside the verandah is called *Tsuki-mi-dai*, that is, "the Moon-gazing Platform," from the circumstance that it was used by the inmates to sit out on and watch the moon rising over the pine-trees.

Tōji.

The existing structures date from about 1640. Close to this temple in ancient times stood the city gate called *Rashōmon*, the scene of a portion of the legend of the Ogre of Ōeyama (see *Japanese Fairy Tale Series*). Another legend attaches to the pagoda itself. This edifice, it is averred, after completion, began to lean to one side. Kōbō Daishi, nothing daunted, prayed that it might be restored to the vertical position, and forthwith the pagoda stood straight. A more rationalistic version of the story is that Kōbō Daishi corrected the tendency of the tower to lean to one side by digging a pond on the other; and a pond full of lotuses is shown to this day as a mute witness to the truth of the legend.

Tourists are advised to visit this temple on the 21st day of the month, when the festival of Kōbō Daishi is held. There is also a pretty procession of girls (*tayū no dōchū*) on the 21st April. At other times the place is apt to look dreary. Most of the buildings are in a rude style, with mud floors, pillars and beams coloured red with oxide of iron, and white plaster walls. Several of the images are attributed to the chisel of Kōbō Daishi. The great artistic attraction of the place is the exquisite lacquer behind the altar.

The Shintō Temple of Inari (*Inari no Yashiro*) stands on the road to Fushimi, close to the railway station.

The very popular Shintō temple, the prototype of the thousands of Inari temples scattered all over the country, was founded in A.D. 711, when the Goddess of Rice is fabled to have first manifested herself on the hill behind. Kōbō Daishi is said to have met an old man in the vicinity of Tōji carrying a sheaf of rice on his back, whom he recognised as the deity of this temple, and adopted as the "Protector" of that monastery. Hence the name *Inari*, which signifies "Rice-man," and is written with two Chinese characters meaning "rice-bearing." The first temple consisted of three small shrines on the three peaks of the hill behind, whence the sanctuaries of the goddess and her companion deities were removed to the present site in 1246. Inari is said to have assisted the famous smith Kokaji to forge one of his mighty swords, and to have here cut the rock with it in order to try its blade,—a legend which forms the subject-matter of one of the *Nō*, or Lyric Dramas. Hence this temple is regarded with special reverence by swordsmiths and cutlers. The best time to visit Inari is on the occasion of the double annual festival held on two days in early May, which fall differently each year. On the first of these, the procession of sacred cars goes to what is called the *O Tabisho*, or "travelling station," near the temple of Tōji, and on the second it comes back again. Throughout the year, on the Days of the Horse and the Serpent, devotees make the circuit of the mountain (*Oyama suru*), and crowds of them may be often found marching up and down all night long.

The chief entrance is by the great red *torii* on the main road, then up a flight of steps, and through a large gate flanked by huge stone foxes to the empty *Haiden*, or Oratory. Thence one comes to the chief shrine (*Honden*), passing l. the ex-voto shed and r. the *kagura* stage, and further on two stone foxes on pedestals, with wire cages to prevent them from being defiled by birds. The pillars of the portal of the chief shrine are plain; but the rest of the walls and pillars are painted red or white. Curtains (*misu*) hang down in front, and before each of the six compartments is suspended a large metal mirror about 18 inches in diameter. Two gilt *koma-inu* and *ama-inu* guard the extremities of the verandah. They have bright blue manes, and on the legs, locks of hair tipped with bright green. Behind, to the r., is a white godown in which the sacred cars are usually

kept. They are celebrated for the great value of their decoration in gold, silver, copper, and iron. The plain building to the extreme l. is the temple office (*Shamusho*).

A path to the l. leads up to a second level space, where stand various insignificant shrines; then up another flight of steps to a shrine called *Kami no Yashiro*, and thence up to the small *Oku-no-in* through more than 400 small red wooden *torii*, placed so close together as to form two nearly parallel colonnades, one ascending, the other descending. Beyond the *Oku-no-in*, begins l. what is termed the *Hora-meguri*, or "Circuit of the Mountain Hollows," on account of various fox-holes by the way. Rather than make the entire circuit, which is a good *ri* in length and will take at least 1 hr., visitors pressed for time will do well to strike off r. to a place where there is a little tea-house (*Sasayama-tei*), on the top of a minor hill commanding a good view. This point can be reached in ¼ hr. from the entrance to the temple grounds. On the way are passed large stone boulders with inscriptions, and walls round them, and numerous *torii* in front of each. At each of these "boulder shrines" is a large tea-shed. The top is called *Ichi-no-mine*, or more popularly *Suehiro-san*. One descends another way, the view just below the summit being particularly fine towards the S., including Uji with its river, the Kizugawa, Momoyama, Fushimi, Yawata, Yamazaki, and on the other side the swamp of Ogura, the Kamogawa, the Katsura-gawa, and the Yodogawa. On the way down are a shrine called *Chōja no Jinja*, a number of sacred boulders as before, and some fox-holes called *O Samba*, supposed to be the places in which the vixens give birth to their young. Just above the latter, 2 *chō* off the road, a fine view of the city is obtained. The path is good the whole way. This mountain is celebrated for producing the best mushrooms (*matsu-take*) in Japan. The streets in the neighbourhood of the temple are crammed with little earthenware dolls and effigies called *Fushimi ningyō*.

On the 5th June, horse-races and equestrian feats may be witnessed at Inari, the riders coming up thus far north from another ancient temple, slightly off the Nara road, called *Fuji-no-mori*, where a festival is held on that day.

Tōfukuji, one of the chief monasteries of the Zen sect, was founded by Shōichi Kokushi in the 13th century. It is noted for the maple-trees lining both sides of a gully, which is spanned by a bridge or gallery called *Tsū-ten-kyō*, that is, "the Bridge to Heaven." This gallery and a tower in the roof give to Tōfukuji an original and striking appearance. Of the formerly very extensive buildings, only a few now remain. The temple contains some good wooden images, and a number of wonderful *kakemonos* of the Five Hundred *Rakan* by the famous artist Chō Densu, who spent his long life here as a monk. But its greatest treasure is a huge *kakemono* by the same artist of Shaka's Entry into Nirvana (*Nehan-zō*), 24 ft. by 48 ft. It is dated 1408. Unfortunately the art treasures of this temple are only properly to be seen during a single day in summer (date not fixed), when they are aired. A few are exposed on the 17th Nov.,—the festival of the Founder,—and the great Chō Densu on the 15th March.

Sen-yūji lies in a hollow surrounded by pine-clad hills. It is remarkable as having been for over six centuries the burial-place of the Mikados; but as neither their tombs nor the various treasures of the temple are shown, there is little object in visiting it. The glimpse which can be caught of the mortuary shrine of Kōmei Tennō, father of the present Emperor, shows it to be handsome.

The chief treasure of Sen-yūji is one of Buddha's teeth, said to have been brought from China by the third abbot, Tankai. The story goes that as soon as the Buddha died, a demon, named Sōshikki stole this tooth and ran away with it, but was pursued by the god Ida-Ten, and forced to restore the precious relic. Sixteen centuries later, the god presented it to a Chinese priest from whom it passed into Tankai's hands. It is kept in a beautifully designed reliquary of gilt metal in the shape of a pagoda, about 3 ft. high, the upper part being of Chinese, and the platform on which it stands of Japanese workmanship, dating from the Ashikaga period (14th-16th centuries). The tooth is enormous, and evidently belonged to some large quadruped, probably a horse. It is exhibited to public worship only on the 8th October.

The insignificant little wooden bridge passed between Tōfukuji and Sen-yūji deserves a word of mention. It is called *Yume no Uki-hashi*, or the Floating Bridge of Dreams, and is the place where, on the occasion of an Imperial interment, the fruit, cakes, and other perishable offerings to a dead Mikado are thrown away into the rivulet below, as the procession marches slowly at midnight towards the place of sepulture. All the minutiæ of such a ceremony were punctiliously observed at the interment of the Empress Dowager in 1897.

San-jū-san-gen-dō, the Temple of the 33,333 images of Kwannon, the Goddess of Mercy.

Founded in 1132 by the ex-Emperor Toba who placed in it 1,001 images of Kwannon, to which the Emperor Go-Shirakawa afterwards added as many more in 1165, it was completely destroyed with all its contents in 1249. In 1266 the Emperor Kameyama rebuilt it, and filled it with images of the Thousand-handed Kwannon to the number of 1,000. Its dimensions are 389 ft. by 57 ft. In 1662 the Shōgun Ietsuna restored the building, which takes its name not from its length, but from the thirty-three spaces between the pillars, which form a single row from end to end.

Quite unique is the impression produced by this immensely elongated edifice, with its vast company of gilded images rising tier above tier. Each image is 5 ft. high, and all represent the Eleven-faced Thousand-handed Kwannon. There are 1,000 of these, the total number of 33,333 being obtained by including in the computation the smaller effigies on the foreheads, on the halos, and in the hands of the larger ones. Three hundred of the large images were executed by Kōkei and Kōei, two hundred by Unkei, and the remainder by Shichijō Dai-busshi. Though all represent the same divine personage, it will be found that in spite of the general resemblance, no two have quite the same arrangement of hands and articles held in them. The large seated figure in the centre is also a Kwannon, while standing round it are Kwannon's Eight-and-twenty Followers (*Bushū*).

Tradition says that the ex-Mikado Go-Shirakawa being troubled with severe headaches which resisted all the usual remedies, made a pilgrimage to the shrines of Kumano to pray for relief. He was directed by the gods to apply to a celebrated Indian physician then residing at a temple in the capital. On returning he at once proceeded thither, and became absorbed in prayer until midnight, when a monk of noble mien appeared, and informed him that in a previous state of existence His Majesty had been a pious monk of Kumano named Renge-bō, who for his merits had been promoted to the rank of Mikado in this present life; but that his former skull was lying at the bottom of a river still undissolved, and that out of it grew a willow-tree which shook whenever the wind blew, thereby causing His Majesty's head to ache. On awaking from this vision, the ex-Mikado sent to search for the skull, and having found it, caused it to be enclosed in the head of the principal Kwannon of this temple.

It used formerly to be the custom for skilful archers to try how many arrows they could shoot from one end to the other of the verandah on the W. front of the building. This was called *ō-ya-kazu*, or the "greatest number of arrows."

In a wide road behind the Thirty-three Thousand Buddhas stands the temple of

Chishaku-in.

This temple was brought here at the end of the 16th century from Negoro-ji in Kishū, after the persecution which

that splendid ecclesiastical establishment suffered at the hands of Ota Nobunaga.

The spacious *Apartments* contain miscellaneous antiquities and excellent *kakemonos*, screens, etc., by classic artists. Kanō Nobuharu painted the large flowers and birds on a gold ground in the back suite. The last room—a new one dating from 1895—serves for the reception of guests on funeral and other ceremonial occasions. The *Garden*, by Sen-no-Rikyū, shows to best advantage in the azalea season.

The **Art Museum** (*Teikoku Kyōto Hakubutsu-kwan*).

Open daily in summer from 7.30 A.M. to 5.30 P.M.; in winter from 8 to 4, except on the 10th, 20th, and last of every month, and from 20th December to 1st January. Most of the exhibits, excepting the larger and more precious articles, are changed thrice monthly during the days of recess.

The distribution of the contents is as follows :—

1. *Entrance Hall.*—Ancient wooden Buddhist statues and masks.
2. *Room beyond Entrance.*—Statues in wood and bronze.
3. *Room l. of Entrance.*—Ancient lacquer and embroidery.
4. *End Room.*—Ancient porcelain and small bronze objects. Then turning r.,
5. *Room* containing coins, pottery, musical instruments, and *cha-no-yu* utensils; priests' and actors' robes.
6. *End Room.*—Armour, weapons, and war trophies, including Chinese flags.
7. Imperial robes, boxes, and palanquin, the *Mi-chōdai*, or Curtain Throne of the Mikado.—Instead of re-entering Room No. 2 r., turn l. to a wing beginning with
8. Uninteresting modern objects.
9. Porcelain old and new.
10. Miscellaneous, mostly modern. Then turn r. to
11. Ancient manuscripts.
12. Ancient coloured scrolls and *kakemonos*.
13. Buddhistic ditto.
14. Ancient Buddhistic *kakemonos* and manuscripts.
15. Ancient *kakemonos*, scrolls, and manuscripts.
16. Ancient Buddhist images.

Immediately behind the Art Museum are the Shintō temple of **Hiyoshi Jinja** and the Buddhist temple of **Myōhō-in**, the latter containing numerous art objects and relics of Hideyoshi.

Daibutsu, or the Great Buddha.

Ever since 1583, some colossal image of Buddha has stood on this spot; but one after another has been destroyed by fire, earthquake, or lightning. The present wooden figure dates from 1801. Subscriptions, however, are being collected for the erection of a better one of copper.

The Daibutsu consists only of a head and shoulders without a body; but even so, it reaches to the ceiling of the lofty hall in which it is kept. The head is gilt, but not the shoulders. The dimensions are stated as follows :—

Height	58 ft.	
Length of face	30 „	
Breadth of face	21 „	
Length of eyebrow	8 „	
Length of eye	5 „	
Length of nose	9 „	
Breadth of nostril	2 „	3 in.
Length of mouth	8 „	7 „
Length of ear	12 „	
Breadth of shoulders	43 „	

Round the walls hang 188 cheap modern pictures of Kwannon painted on paper, each inscribed with a stanza of poetry. There are also some large pieces of iron, relics of the pillars of a former building. At the top of a gallery behind the image is a rude altar containing a black image of Fudō, which the great warrior Hideyoshi carried about as a talisman. By going round this gallery, one sees into the inside of the image, which is hollow, but contains a quantity of beamwork.

The huge *Bell*, seen on quitting

the Daibutsu, is nearly 14 ft. high, 9 in. thick, 9 ft. in diameter, and weighs over 63 tons, being thus one of the two biggest bells in Japan, and larger than that of Ta-chung-szŭ in Peking, which has been accounted the largest suspended bell in the world. Its companion in size is at Chion-in, also in Kyōto. That at Nara comes third. The Daibutsu bell hangs in a belfry dating from 1884, plain but for a ceiling which is gaudily decorated with paintings of Buddhist angels.

The Shintō shrine, called *Toyokuni no Yashiro*, or *Hōkoku Jinja*, near to the belfry on the l. as one departs, is dedicated to Hideyoshi. The handsome gate, which is an old one, was brought from his palace of Momoyama at Fushimi. Hideyoshi lies buried on the hill behind, called *Amida-mine*, where a granite monument 27 ft. high, of the *sotoba* shape (see p. 44), was set up in 1898 to commemorate the tercentenary of his death. The fatiguing climb up is rewarded by a fine view of the city and neighbourhood.

Opposite Hideyoshi's temple is the *Mimi-zuka*, or Ear Mound, beneath which were interred the ears and noses of Koreans slain in the wars which he waged against their country in the years 1592 and 1597. They were brought home by his soldiers instead of the more usual trophies of heads.

Nishi Hongwanji, the headquarters of the Western branch of the Hongwanji sect of Buddhists, is a grand massive structure, as usual with the temples of this sect. The principal gate is decorated with beautifully carved designs of the chrysanthemum flower and leaf. The wire netting covering its interior part is placed there, as in a good many other edifices, in order to prevent birds from building their nests among the rafters. The apparently useless wall just inside the gate serves the purpose of securing privacy for the temple by shutting out the view from the street. The large tree (a *Gingko biloba*, Jap. *ichō*) in the courtyard is supposed to protect the temple against fire, by discharging showers of water whenever a conflagration in the vicinity threatens danger. The interior of the main building is 138 ft. in length by 93 ft. in depth, and the floor covers an area of 477 mats. In accordance with ancient custom, the nave (*gejin*) is of perfectly plain *keyaki* wood. There are great wooden doors with beautifully chased metal fastenings, and at the sides large paper-slides scarcely worthy of their surroundings. The bracketings above the massive columns are tipped with white. R. and l. of the chancel are two spacious chambers 24 ft. by 36 ft., with gilt pillars and walls, decorated with the lotus-flower and leaf. In them hang large *kakemonos* nearly 200 years old, inscribed with invocations to Amida in large gold characters on a dark blue ground surrounded by a glory, and portraits of the successive heads of the sect. The front of the nave is completely gilt, and has gilt trellised folding-doors and sliding-screens decorated with snow scenes, representing the plum-tree, pine, and bamboo in their winter covering, the *ramma* being filled with gilt open-work carvings of the peony. The cornice is decorated with coloured arabesques. In the centre of the chancel (*naijin*) is the shrine, covered with carved floral designs gilt and painted. It contains a seated effigy in black wood of the Founder, about 2 ft. high, said to be from his own hand. Before it stands a wooden altar, the front of which is divided into small panels of open-work flowers and birds against a gilt background. The central apartment has a fine cornice of gilt and painted woodwork, and a coffered ceiling with the *shippō* and *hana* crest on a gold ground. The dim light renders much of the detail obscure. The

building was erected about 1591 or 1592, and the decorations have been since renewed every fifty years.

Next to the main temple, but of smaller dimensions, is the *Kōdō* or *Amida-dō*, 96 ft. wide by 87 ft. in depth, divided in the same way, but having only one apartment, 30 ft. by 36 ft., on each side of the central chapel, with a dead-gold wall at the back, and a coffered ceiling with coloured decorations on paper. Fancy portraits of Shōtoku Taishi and the "Seven Great Priests of India, China, and Japan," including Hōnen Shōnin, founder of the Jōdo sect, from which the Shin or Hongwanji sect is an offshoot, hang in these two apartments. A handsome shrine, with slender gilt pillars and a design composed of the chrysanthemum flower and leaf, contains a gilt wooden statuette of Amida, about 3 ft. high, so much discoloured by age as to look quite black. It is attributed to the famous sculptor Kasuga Busshi. Over the gilt carvings of tree-peonies in the *ramma* are carvings of angels in full relief. A sliding-screen close to the entrance on the r. of the altar, painted with a peacock and pea-hen on a gold ground, perched on a peach-tree with white blossoms, by an artist of the Kanō school, deserves special notice.

The *State Apartments* of the Nishi Hongwanji are the finest of any temple in Kyōto, and nowhere else can the decorative genius of the Kanō school be seen to such advantage. The plan now usually followed by the guides is to take visitors first to these Apartments, before inspecting the temple proper. One enters by what is known as the *Daidokoro Mon*, or Kitchen Gate, outside which is a seminary for young priests, and then passes through another splendidly carved gate brought from Momoyama and called *Chokushi Mon*, or Gate of the Imperial Messenger,—also *Higurashi no Mon*, because a whole day might be spent in examining it. The carvings are attributed to Hidari Jingorō. The subject on the transverse panels is Kyo-yo (Hsü-yu), a hero of early Chinese legend, who, having rejected the Emperor Yao's proposal to resign the throne to him, is represented washing his ear at a waterfall to get rid of the pollution caused by the ventilation of so preposterous an idea; the owner of the cow opposite is supposed to have quarrelled with him for thus defiling the stream, at which he was watering his beast.

Entering the Apartments, we inspect:—

1. Cedar doors painted by Yoshimura Kōkei, with an eagle and oak-tree on one side and a cascade on the other.
2. A lovely little room decorated by Maruyama Ōzui with bamboos and sparrows on a gold ground, and having a coffered ceiling of flowers. This gold ground and brilliant decoration characterise the whole palace,—for palace it really is. The creaking of the floor of the galley, here and further on, is compared by the Japanese to the voice of a nightingale (*uguisu-bari*)!
3. Cedar doors, painted with monkeys and flower-cars by Kanō Ryōkei.
4. Chamber of the Wild-geese, painted by the same. Notice the splendid *ramma* of wild-geese, natural size and colour, between this room and the next.
5. Chrysanthemum Chamber, by Kaihoku Yūsetsu (1595-1677). The other flowers here represented are the "Seven Herbs of Autumn" (see *Things Japanese*, article entitled "Numerical Categories").
6. Cedar doors with musk-cats and sago-palms on the one side, and horses and *hinoki* on the other,—by Kanō Hidenobu.
7. Ante-room or verandah. The fans here are by Kanō Kōi and Kaihoku Yūsetsu.

8. Cedar doors with a cat asleep under peonies on one side, and herons and a willow-tree on the other, by Kanō Ryōtaku.
9. A grand suite in two sets of three rooms each, all decorated by Kanō Kōi with Chinese court scenes. Observe the metal fastenings chased with designs of lions and peonies. The *ramma* has peonies and phœnixes. This suite, known as *Shiro-jo-in*, formerly occupied by royalty, is now used by the abbot to receive the faithful. Opposite one set of rooms is a stage for the performance of the Nō dramas.
10. Ante-room. A flowery moor, by Kaihoku Yūsetsu.
11. Cedar doors with dog and drums, by Kanō Ryōtaku.
12. Dressing-room with hunting scenes, by Kaihoku Yūsetsu.
13. Cedar doors painted by the same, with a hod on one side and on the other the mortal combat between Atsumori and Kumagai Naozane (see p. 78).
14. Ante-room or gallery by the same with wistarias, and on the ceiling, books and scrolls.
15. Stork Chamber, so called from the storks in the *ramma* by Hidari Jingorō. This magnificent hall of 250 mats, decorated by Kanō Tan-yū and Ryōkei with Chinese court scenes, birds, and trees, now serves for the abbot to preach in twice monthly. Splendid metal fastenings on the black lacquer. In the court outside is another *Nō* theatre, restored in 1896.
16. Cedar doors with deer and maple-trees on one side and a dragon on the other, by Yoshimura Ranshū.

The final rooms, Nos. 17 to 20, are not always shown, because less fine and partly inhabited. No. 17 is called *Taikō Kubi-jikken no Ma*, that is, the room where Hideyoshi used to inspect the heads of his opponents killed in battle, with drums painted on the ceiling by Kanō Eitoku, and gilt open-work carvings of flying squirrels and grapes in the *ramma*. No. 18 has waves by Yoshimura Kōkei and Kanō Eitoku. No. 19 has quite a menagerie of tigers by Eitoku, now much effaced, and No. 20 has more tigers by two artists of the Yoshimura family.

The visitor is next conducted to the *Garden*, which is much less interesting, and if time permits, he may conclude his inspection of the Hongwanji by going over the *Hiun-kaku*, or Pavilion of the Flying Clouds, containing Hideyoshi's tea-room, bath-room, and rest-chamber, and decorated in a much more subdued style than the rest by Sanraku and other Kanō artists. In one of the upper rooms is a sketch on a gold-paper ground called the *Gyōgi no Fuji*, or Fuji of Good Manners, because the outlines can hardly be distinguished unless the spectator takes up a respectful kneeling attitude on the floor.

Higashi Hongwanji.

This, an offshoot of the Nishi Hongwanji, was founded in 1692, and destroyed by fire in 1864 during the unsuccessful attempt made by the followers of the Daimyō of Chōshū to seize the person of the Mikado. The new edifice was completed in 1895. Only the actual temple buildings are shown, not the Apartments, because, though very spacious, they contain no ancient works of art.

Notwithstanding what has often been alleged with regard to the recent decay of Japanese Buddhism, the rebuilding of this grand temple was a strictly popular enterprise. All the surrounding provinces contributed their quota—over a million *yen* in all—while many peasants, considering gifts in kind to be more honourable and, as it were, more personal than gifts in money, presented timber or other materials. The timbers were all lifted into place by twenty-nine gigantic hawsers made of human hair (*ke-zuna*), which are still preserved in a godown. The name of the architect of the main building is Itō Heizaemon, a native of Owari. The Amida-dō is by Kinoko Tōsai, a citizen of Kyōto.

This magnificent temple, dazzling in its simple splendour, well merits a visit, as showing what such an

edifice looks like when new. So far as plan and style are concerned, the orthodox model of the temples of the Hongwanji sect has been faithfully adhered to, both in the *Daishi-dō*, or Founder's Hall (the main building), and in the subsidiary *Amida-dō* to the l. The former, however, is peculiar in possessing two roofs. Note the splendid bronze lanterns, four in number, namely, one pair at each entrance. The wood of all such portions of the temple as are meant to meet the eye is *keyaki*, excepting the beams in the ceiling which are of pine. There are some good carvings the signs of the zodiac, of waves, of bamboos, dragons, and angels; and paintings of lotus-flowers of gigantic size on a gold ground. The two Chinese characters on the tablet over the high altar represent the name Kenshin, that of the founder of the sect (see p. 83 under Shinran Shōnin). The chief dimensions of the main building, probably the largest in Japan, are approximately as follows:—

Length	230 ft.
Depth	195 „
Height	126 „
Number of large pillars	96
Number of tiles on roof	175,967

On leaving the Higashi Hongwanji, observe the gigantic bronze water-vase and the simple but elegant belfry.

Nishi Ōtani is the burial-place of the larger portion of the body of Shinran Shōnin, transferred here in 1603 from a spot now included within the grounds of Chion-in. The stone bridge spanning the lotus-pond is called *Megane-bashi*, from its resemblance to a pair of spectacles. Several of the ornamental knobs on the balustrade can be turned round. An inclined way paved with granite and a flight of steps lead up to the handsome Main Gate, inside which l. stands, as usual in the temples of this sect, the *Taiko-dō*, a handsomely carved two-storied structure, which is used as a place of confinement for refractory priests, and receives its name from the drum (*taiko*) which they are set to beat as a penance. There are two or three handsome bronzes in front of the main temple, —a new building plain outside, but with a sufficiently handsome interior, a striking effect being produced by the restriction of gold ornamentation to the vicinity of the altar. A gilt figure of Amida stands in a gold lacquer shrine.

In the court behind is an office for the reception of the ashes of members of the sect from all parts of the country, whose relations pay to have their remains deposited with those of Shinran Shōnin, instead of going to the expense of a monument in the adjacent cemetery. The Kyōto members, on the contrary, are interred in the cemetery. Opposite is the oratory in front of the tomb, which is so concealed behind a triple fence as to be invisible. The path up the hill leads through the cemetery to the W. gate of the temple of

Kiyomizu-dera.

The origin of this popular temple sacred to Kwannon is lost in the mists of antiquity. According to tradition, the great general Tamura Maro (see p. 85), gave his own house to be pulled down and re-erected in the goddess's honour, for which reason his memory is here specially revered, as is that of the greatest soldier of later times, Hideyoshi.

A steep street of shops, where brightly coloured earthenware dolls (*Kiyomizu-yaki*), amusingly varied and up-to-date, are to be had, leads up to the temple, which is situated in a striking position on the hillside, and commands a justly celebrated view of the city. The two-storied gateway at the top of the steps dates from the Ashikaga period, and was restored a bright brick red in 1897. Besides this gate there are two pagodas each three-storied, and a large green bell dating from the Kwan-ei period

(1624–44), to which succeed numerous minor temple buildings. The visitor then passes up through a colonnade to the *Hondō* or Main Temple, whose rough-hewn columns and bare floor produce an unusual impression. Indeed the whole aspect of Kiyomizu is original and unique.

This arises partly from the fact that the usual style of Japanese Buddhist architecture is here departed from, Kiyomizu is not a temple in form, but a reproduction of one wing of the Emperor Kwammu's palace at Nagaoka.

The sacred image of the Eleven-faced Thousand-handed Kwannon, a little over 5 ft. high, is contained in a shrine opened only once in thirty-three years. R. and l. are images of the Eight-and-twenty Followers of Kwannon, and at each end of the platform stand two of the Shi-Tennō. The shrine at the E. end contains an image of Bishamon, who, as tradition tells us, appeared to Tamura Maro in company with Jizō (whose image, attributed to the sculptor Enchin, is enclosed in the W. shrine), and promised him aid in his expedition against the Ainos of N.E. Japan. Pictures of the three hang at one end of the inner shrine. The building is 190½ ft. long by 88½ ft. in depth, and 53 ft. in height from the platform. It has a wooden platform in front, called *butai* (dancing-stage), supported on a lofty scaffolding of solid beams, and two small projecting wings which serve as the orchestra (*gakuya*).

The 17th August is the great gala day here, when a classical concert is performed by musicians habited in various antique costumes, seated opposite each other in each wing, like the two sides of a choir. This, the chief festival of the whole year, is called *Rokusai Nembutsu*.

On the dancing-stage, extending the whole length of its front, abuts an open hall full of ex-voto pictures, some of which possess artistic merit and historic interest. The immense one on a gold ground fronting the main altar is by Kaihoku Yūsetsu, and pourtrays Tamura Maro's victory over the Ainos. The three next it to the r. represent meetings of Japanese and Dutch merchants in the years 1624-6, on board Japanese junks of a vanished type. The portion of the temple screened off consists of a corridor called *Naijin*, to which admittance is sometimes granted, and an enclosure or Holy of Holies containing the altar proper, which is called *Nai-naijin*, and never allowed to be entered save by the priests, who perform a highly ornate ritual.

Leaving the main temple, we see l., immediately behind it on a slight eminence, the *Jishū Jinja*, or "Temple of the Original Owners of the Soil," namely, the Shintō deities Ōnamuji, Susa-no-o, and Inada-Hime. It has been stripped of its ornaments, and is not worth going up to inspect. Passing on, we see l. a small eleven-storied pagoda, and then reach the *Oku-no-in* buildings, the first of which to arrest attention is that dedicated to Hōnen Shōnin, which is one of the gems of Kyōto. It counts among the Twenty-five Places sacred to that saint, and dates from 1858. It is separated from the Oku-no-in by a shed containing a hundred stone images of Jizō,—quaint little things with coloured bibs, for which childless people or people whose children are dead have a special devotion. The style of the Oku-no-in repeats that of the Hondō on a smaller and less complete scale. Some recluses of both sexes inhabit the rooms beyond it towards the precipice. The small cascade below is called *Otowa-no-taki*. On returning outwards, the visitor will perhaps be shown some gigantic footprints attributed to Kagekiyo (see p. 76).

The **Yasaka Pagoda**, five storeys high, which dates from 1618,

is worth ascending for the sake of the near and complete view which it affords of the city; but the ladder is unpleasantly steep for ladies. This pagoda, like many others in Japan, is dedicated to four Nyorai, namely, Hōjō on the S., Amida on the W., Ashuku on the E., and Shaka on the N. On the eight panels of the doors are paintings on a thin coating of plaster. Of the four images, that of Shaka alone is old. The interior walls and pillars of the basement are painted with highly coloured Buddhist deities.

Kōdaiji, noted for its relics of Hideyoshi, belongs to the Rinzai branch of the Zen sect.

Founded in A.D. 838, it underwent many vicissitudes, and was rebuilt in 1605 by Hideyoshi's widow, in order that services might be performed there for the benefit of the souls of Hideyoshi and his mother. In 1863 some swashbucklers set the principal buildings on fire, because it was announced that the ex-Daimyō of Echizen, whom they looked upon as inimical to the Mikado's party, was about to take up his quarters there. Most of the buildings perished on this occasion; but some few, together with the fine garden, still remain.

The visitor is first ushered into the *Apartments*, which, though of modest proportions, contain some good works of art. There are gold screens by Kanō Motonobu, Kanō Kōi, and Hasegawa Tōhaku. One by Matahei is very curious, as representing the arrival of Korean envoys at Sakai, while a brilliant but anonymous *kakemono* depicts the Chinese Emperor Shin-no-Shikō. There are also various relics of Hideyoshi and his wife (Kita-no-Mandokoro), — his writing-box in mother-of-pearl, the black lacquered 'horse' on which she hung her clothes, etc.

From the Apartments the acolyte who acts as cicerone will show the way to the *Garden*, which was designed by the celebrated esthete, Kobori Enshū. Its picturesque effect is much assisted by the two lofty pine-clad hills that rise behind the trees at the back. We are next made to pass up a gallery, or rather bridge, which was brought from Momoyama. Hideyoshi used to sit on the little square in the middle of this gallery, to gaze at the moon (*tsuki-mi no dai*). Then we come to the *Kaisan-dō*, or Founder's Hall, the painted ornamentation of which is highly original in style. The ceiling is made of the top of Hideyoshi's wife's carriage, and of a portion of the roof of the war-junk prepared for Hideyoshi's use in his expedition against Korea. The four panels of the shrine were painted by Kanō Motonobu. A curious incense-burner shaped like an octopus, in front of the little altar, was brought from Korea by Katō Kiyomasa. The dragon on the ceiling is by Kanō Eitoku. From the Founder's Hall we pass up another covered gallery, named the *Gwaryō no Rōka*, that is, the Corridor of the Recumbent Dragon, to the *O Tamaya*, or Mortuary Chapel (exterior a good deal battered by time), which contains a seated effigy of Hideyoshi in a shrine having panels of black lacquer with designs in thin gold taken from his wife's carriage. The hat was one given to him by the emperor of China. On the opposite side is the effigy of his wife in the garb of a Buddhist nun. The Thirty-six Poets, by Tosa Mitsunobu, hang round the walls. Four sliding-screens by Kanō Motonobu, much injured by time, are also shown. Note the gold pattern on the black lacquer steps inside the altar. It represents rafts and fallen cherry-blossoms floating down the current of a river, and is said to be the earliest example of gold lacquer. The way leads down the gallery again, and so out

The temple of *Reizan*, next door to Kōdaiji, is dedicated to the memory of fallen warriors of the present reign, in whose honour a festival (*Shōkonsai*), with wrestling and

other amusements, is held yearly on the 15th October.

Shōgun-zuka, which rises some 570 ft. above the river, commands a wide prospect over the city and surrounding country, up to the mountains bounding the province of Yamashiro on the W. and N.

It takes its name, which means the Generalissimo's Mound, from a tradition that when the Emperor Kwammu removed his capital to its present situation, he buried here the effigy of a warrior in full armour, provided with a bow and arrows, to act as the protecting deity of the new city. According to popular belief, this guardian warrior was none other than the famous Tamura Maro.

Nearer than Shōgun-zuka to the city proper is **Maruyama,** a suburb almost exclusively occupied by tea-houses,—the resort of holiday-makers bent on dancing or drinking. Some may find it more convenient to visit the Higashi Ōtani, Gion, and Chion-in temples first, and to take Maruyama and Shōgun-zuka afterwards.

Higashi Ōtani is the burial-place of a portion of the remains of Shinran Shōnin, founder of the Monto or Hongwanji sect, of Kennyo the founder of this its Eastern branch, and of Kennyo's successors the later abbots. The grounds are extensive, and finely situated on a hillside facing Atago-yama and Kurama-yama. An avenue of pine-trees leads up to the gateway, which is decorated with good carvings of chrysanthemums and conventional vegetation. To the l. is a small drum-tower similar to that at Nishi Ōtani (p. 343). The temple (*Hondō*), though small, is a glorious specimen of Buddhistic art,—lovely in its rich simplicity of gold, with no other colours to distract the eye. On the altar is a wooden statuette of Amida by the sculptor Kwaikei. In a shrine at the r. side hangs a portrait of Shinran Shōnin; at its r. one of Shōtoku Taishi, while on the l. are various abbots. Observe the "wheel of the law," repeated nine times on the frieze above the main altar. In the grounds near the temple is a splendid bronze fountain, lotus-shaped with a dragon rampant atop. A short flight of steps behind leads up to the tomb,—a plain but solid square structure in granite, in front of which stands a beautiful gate carved by Hidari Jingorō. The panels at the sides of this gate, originally gilt, represent l. the carp ascending a cascade,—the symbol of effort and success in life,—and r. the lioness casting her cub down a precipice in order to harden it, both favourite motives with the artists of Japan. On the top of the tomb lies a remarkable stone, called the "tiger-stone" (*tora-ishi*). The arrangements for interring members of the sect are similar to those at Nishi Ōtani.

Gion no Yashiro, less often called *Yasaka no Yashiro*, stands close to Higashi Ōtani.

This Ryōbu Shintō temple is said to have been founded in A.D. 656 by a Korean envoy, in honour of Susano-o. Gion-ji was the name given to a Buddhist temple dedicated to Yakushi and Kwannon which stood in the same enclosure, and by popular usage the name Gion came to be applied to the Shintō temple as well. *Gion*, it may be observed for the sake of those familiar with Indian Buddhism, is the Japanese rendering of *Jētavana Vihāra*, the name of the park or monastery presented to Buddha by Anathapindaka.

Though widely known and much frequented by worshippers, this temple produces an impression of shabbiness. The chief building (*Honden*) is 69 ft. long by 57 ft. in depth, and is roofed with a thick layer of bark. The annual festival takes place on the 17th and 24th July. On the first of these dates the god goes to his *O Tabisho*, and on the second he returns. The mythological cars are very fine. A lively fair is held at Gion on the 1st of each month.

Chion-in, the principal monastery of the Jōdo sect, stands on a

hill in Eastern Kyōto in a situation recalling that of many fortresses. Near its gate, in Awata-guchi, is the celebrated pottery of *Kinkō-zan*.

This temple was founded in A.D. 1211 by Enkō Daishi (see p. 71). Most of the present buildings date from 1630.

A broad avenue between banks planted with cherry-trees leads up to the main entrance, or *Sammon*, a huge two-storied structure 81 ft. by 37½ ft., the total height from the ground being 80 ft. A staircase on the S. side gives access to the upper storey, which contains images of Shaka, with Sudatta and Zenzai Dōji on his r. and l., and beyond them, on each side, eight *Rakan* in elaborate dresses, all about life-size, the work of a sculptor named Kōyū. The cornices and cross-beams are richly decorated with coloured arabesques, geometrical patterns, and mythological animals. The ceilings, which lose their effect by being too low, have dragons and angels on a yellow ground. The gallery outside commands a charming view of the city through the pine-tree tops, while to the N., towards Hiei-zan, the prospect is wonderfully beautiful. At the S. end there is another pretty view of densely wooded hills. One of two alternative flights of steps—one straight and steep, the other winding gently to the r.—conducts us to the great court and to the front of the main temple. On the r., on a small elevation among the trees, stands the bell-tower, completed in 1618, containing the *Great Bell*, height 10.8 ft., diameter 9 ft., thickness 9½ in., weight nearly 74 tons. It was cast in 1633. The temple, which faces S., is 167 ft. in length by 138 ft. in depth, and 94½ ft. in height from the ground. It is dedicated to Enkō Daishi, whose shrine stands on a stage, called *Shumi-dan*, at the back of the chancel, within a space marked off by four lofty gilt pillars. The gilt metal lotuses in bronze vases, which stand before the front pillars, attain a height of 21 ft. from the floor, being nearly half the height of the building. The dimensions and the confinement of decoration to this single part render the interior very effective. On the W. of the chief shrine is a second containing memorial tablets of Ieyasu and his mother and of Hidetada, while on the opposite or E. side are Amida in the centre and the memorial tablets of successive abbots. Under the eaves of the front gallery is an umbrella (*naga-e no kasa*), said to have flown thither from the hands of a boy whose shape had been assumed by the Shintō god of Inari, guardian deity of this temple.

East of the main temple is the *Library*, containing a complete set of the Buddhist canon. Behind the main temple, and connected with it by a gallery, is the *Shūei-dō*, containing two handsome altars, one of which holds Amida by Eshin Sōzu, with Kwannon and Seishi r. and l., the other a very large gilt Amida by the brothers Kebunshi and Kebundō. To the r. of the large image sits Monju in the habit of a priest. After viewing these, one is shown over the *Goten*, or Palace built by Iemitsu, which is divided into two parts, called respectively the *O-Hōjō* and *Ko-Hōjō*. The decorations on the sliding-screens by artists of the Kanō school are very fine. There are two rooms painted with cranes and pine-trees by Kanō Naonobu; then other rooms with pine-trees only, by Naonobu and Nobumasa, once occupied by the present Emperor. At the place where the sets of apartments meet is a wooden door with a painting of a cat, now somewhat dimmed with age, but much admired by the Japanese, because it appears to front the spectator from whatever point of view he may observe it. One fine room by Kanō Eitoku has snow scenes, unfortunately somewhat faded.

The next room, also adorned with snow scenes, was the reception room of the Imperial Prince chosen as high priest. The Sixteen *Rakan* in the next room to this are by Nobumasa. Returning to the back of the *Ō-Hōjō*, we reach a small eight-matted room decorated by Naonobu with the plum and bamboo, which is called *Miya Sama no o Tokudō no Ma*, that is, "the room in which the Prince was initiated into the priesthood." The chrysanthemums in the room next to this are by Nobumasa, by whom too are the celebrated sparrows (*nuke-suzume*), which were so life-like that they flew away and left only a faint trace behind, and the *i-naori no sagi*, or "egret in the act of rising." In the verandah are a pair of wooden doors painted with pine-trees, which are said to have been so realistic as to exude resin. After these come rooms by Tan-yū, with willow-trees and plum-blossoms covered with snow. The tomb of Enkō Daishi is situated further up the hill, and is reached by ascending the steps E. of the main temple. His festival is celebrated on the 19th —24th April with a grand religious service, and also with less pomp on the 24th day of every month, on which occasion the great bell is rung. Close to Chion-in stands the

Awata Palace (*Awata no Goten*).

It was first built as a place of retirement for the Emperor Seiwa in A.D. 879, after his abdication of the throne. He died here in the following year. Down to the late revolution, Awata was the residence of an Imperial Prince-Abbot.

The old edifices having been destroyed by fire in 1893, one of them, the *Shishin-den*—a miniature Imperial Palace—was rebuilt in 1895, and deserves a visit for the sake of the handsome gold *fusuma* and screens by Tosa Mitsunobu, Hokkyō Tankei, various artists of the Kanō school, the rare Chinese painter Chō-shaku-ran, etc. The middle room—the one with an altar —is that where Kenshin Daishi was received into the priesthood at the age of nine. The *sugi-do*, or wooden doors, deserve special notice, on account of their quaint paintings by Sumiyoshi Gukei (also called Tomoyoshi) of the festival of Gion with its mythological cars. To the apartments succeeds a *Gallery*, in which are exhibited various antiquities and objects of art; then another gallery r., devoted to Buddhist *kakemonos*, of which this place possesses a splendid collection. The *kakemonos* are changed two or three times a month. The *Garden* (by Sōami and Kobori Enshū) is visited last. The azaleas are specially numerous and beautiful.

The open space beyond here was utilised for the National Exhibition of 1895, two buildings of which remain,—the nearer one a large Industrial Bazaar (*Kōgyō-kwan*), the further an Art Exhibition (*Bijutsu-kwan*), which latter is only open for a month or two in spring and occasionally for loan exhibitions.

Hard by rises a highly interesting edifice known as the **Taikyoku-den**, or *Heian Jingū*, inaugurated in the spring of 1895 to commemorate the eleventh centenary of the founding of Kyōto by the Emperor Kwammu (see small type on page 355) in A.D. 793-5.

The object aimed at by the citizens of Kyōto in this work has been to reproduce, as faithfully as possible, the original Imperial Palace of that early age. Various considerations have, however, necessitated a reduction in scale (ranging in different parts from three-fifths to four-fifths of the original), and the omission of a Buddhist temple and a whole nest of official buildings that clustered around the ancient Mikado's abode. The site, too, is different, the original palace having stood not far from the modern Castle of Nijō.

In the 8th century, Chinese ideas had recently civilised Japan, and penetrated into every domain of thought and activity. Hence the

green porcelain tiles, the red and yellow paint, the tip-tilted turret roofs. Wood is the material chiefly employed; but the floors and steps are of stone, mostly granite. The red pillars are *hinoki* wood lacquered over. There is a large central hall (the *Tai-kyoku-den* proper), and on either side of it, like wings, stretch semi-circular galleries ending in a pair of five-fold turrets, that on the r. being intended for a drum-tower, that on the l. for a belfry, as the drum and bell were the two instruments employed to regulate the Court ceremonial. There were no mats in those days, and the doors resembled rather those of European houses than the sliding paper doors of modern Japan. Right round the enclosure runs a low red paling with gold knobs (*giboshi*); behind is a Shintō shrine where the Emperor Kwammu is worshipped. There is a spacious court in front, to which a fine gateway of architecture similar to that of the main building gives access.

A "Historical Festival" (*Jidai Matsuri*) has been instituted here to take place annually on the 22nd October, its name being derived from the circumstance that the costumes of various periods of Japanese history are represented in it. Deputations from the different wards of the city meet in front of the Municipal Hall and march in procession through the principal streets to the Tai-kyoku-den.

On the way to Nanzenji one passes what looks like a railway, but is really only a portage between the two sections of the *Lake Biwa Canal*, where the boats which navigate on either side are placed on trucks and rolled along for a few hundred yards. This spot is called *Ke-age*. Through the grounds of Nanzenji, too, passes the aqueduct that conveys water from Ōtsu to Kyōto,—a red brick structure whose arches rather add to than deteriorate from the picturesqueness of the place. From Ke-age the visitor should send round his jinrikisha to meet him, while he walks in a few min. along the aqueduct to the temple.

Nanzenji.

This temple of the Zen sect was inhabited by the Emperor Kameyama at the end of the 13th century, and rebuilt by Ieyasu in 1606. The main edifice was burnt down in 1895; but the priests' apartments escaped, also the two-storied gateway, dating from 1628, in which the famous robber Ishikawa Goemon (see p. 74) is said to have taken up his abode.

The *Apartments* (*Hōjō*) deserve inspection,—not so much the front suite, whose *fusuma* by artists of the Kanō school time has somewhat dimmed, but the back suite (*Ura-Hōjō*) which is resplendent with large tigers on a gold ground by Tan-yū. One of these, representing a tiger lapping water, is specially admired for its resemblance to life. A final room behind, once tenanted by the Emperor Go-Yōzei, is extremely ornate with a large waterfall and Chinese female beauties in ideal landscape. The *Garden* is in the severest *cha-no-yu* style,—to European eyes merely a small sandy court with a few stones and forlorn bushes; but Japanese imagination sees in it a representation of the place where the tigress teaches her young how to cross a river.

Eikwandō is a temple of the Jōdo sect situated amidst lovely maples and pines, and with lichen-covered graves rising tier above tier, and various antique buildings on the hillside. Those interested in Buddhist legends will like to see the famous image called *Mi-kaeri no Amida*, or "Amida Looking over his Shoulder."

Originally founded about the middle of the 9th century, this temple was restored by the priest Eikwan (b. 1032, d. 1111), whence its present name.

The main temple, in which the image stands, was repaired about 1880 in handsome style. The image is 2½ ft. high, the drapery well-rendered, the head half turned round to the l., as if looking backwards. It is kept enclosed in a shrine on the

high altar, and those desirous of seeing it must apply to the priest in charge. The image will then be unveiled with some little pomp and circumstance, tapers lighted, and a bell rung, while the priest mounts up on the altar beside the image and recites the legend. A curtain is then drawn up, and Amida stands revealed in a dim religious light.

The legend is that Eikwan, who used to spend his time in walking round the image repeating the formula *Namu Amida*, one day heard his name called twice or thrice, and looking round, perceived the image with its face turned in his direction, and so it has remained fixed unto this day. Eikwan's own statue is one of those placed to the r. of the altar and a little behind it, so that Amida now permanently looks towards him. A sequel to the legend says that a certain Daimyō, lord of Akashi, having doubted the image's power, struck it on the r. side in order to see what would happen, whereupon blood flowed from the wound down on to its breast.

Kurodani is a monastery of the Jōdo sect, beautifully situated on the side of a wooded hill. Annual festival, 19-24th April.

It stands on the spot where the founder, Hōnen Shōnin, built his humble cabin on abandoning the Tendai school of Hiei-zan, and is named after the "black ravine" on that mountain, where he had previously resided. The monastery of Kurodani was begun at the end of the 13th century, but the present buildings date from the latter part of the 18th century. The chief historical interest of Kurodani is its connection with the true and touching story of *Kumagai Naozane* (see p. 78), who here exchanged the sword of the soldier for the monk's rosary and life-long penance.

The two-storied main gate impresses the beholder by its simple strength and sober good taste. In front of the main temple are two curiously trained pine-trees, — one called *Ōgi no Matsu* because fan-shaped, the other to the r., *Yoroi-kake-matsu*, because Naozane is said to have hung up his armour on it. The altar of the main temple is a truly grand mass of gold, with a gold baldachin in the centre, while all around hang beautiful silk banners (*maru-bata*) and the metal ornaments known as *keman*, which represent the head-dresses of fairies. A richly gilt shrine contains the effigy of Hōnen Shōnin, carved by himself in 1207, and first brought to this monastery in 1609; it is a seated wooden figure, with the paint rubbed off by frequent cleaning. Two long lacquered boards, with texts containing the fundamental maxims of the sect, hang on the pillars r. and l. of the altar. Behind the altar, in the gallery, is a large bold picture of Seishi Bosatsu, called *happō shōmen*, because the eyes seem to look straight at the beholder, wherever he may stand. It is by Tansaku. Some very large and splendid *kakemonos* are displayed in this temple from time to time. One is a painted *mandara*, that is to say, a representation of the Buddhist paradise with its complicated arrangement of "many mansions." It is a modern copy of a very celebrated piece of embroidery in lotus-threads by Chūjō-Hime. The other, dating from 1669, is embroidered, and is a splendid specimen of that art. It represents Buddha's Entry into Nirvâna (*Nehan-zō*).

In the *Apartments*, which are fine and spacious, a number of works of art are preserved. Specially noteworthy—indeed unique in Kyōto—are the sliding-screens by Kubota Beisen in a suite of three rooms,—one decorated with terrific dragons, one with a phœnix and lions, one with tigers more than life-size, all in black on a gold ground and in perfect preservation. This artist's style, though not free from conventionality, hits off the characteristic of each animal to the life; the tigress with her cubs is a particularly remarkable achievement. Another beautiful object—the combined product of Beisen's vigorous pencil and of the lacquerer and metal-worker's skill—is a set of panels representing the pine, bamboo,

and plum-blossom in a room called *Mikado O Nari*, because Emperors have honoured it with their presence. The folding-screens and *kakemonos* and miscellaneous objects of art and antiquity are too often changed to admit of detailed mention. The following, however, seem to be permanent:—a curious *kakemono* of the mourning for Hōnen Shōnin by his disciples, a grotesque black statuette of Jurōjin by Hidari Jingorō, a remarkable *kakemono* of fifty Buddhas whose bodies and halos turn out on inspection to be nothing but the Chinese characters *Namu Amida Butsu* constantly repeated, a gilt statue of Amida by Eshin, and round the walls of the same room the whole biography of Hōnen Shōnin in a set of minutely and brilliantly painted *kakemonos* by an unknown artist. The fossil head and horn of some animal asserted to be no less than a dragon are shown with much pride. In another room is an autograph of Hōnen Shōnin in a magnificent gilt shrine adorned with birds of paradise in relief, and in a small separate room a *kakemono* of Naozane, together with his rosary, his enormous rice-pestle, and his tremendously long and heavy sword. No wonder that the hero is alleged to have been 7 ft. 8 inches in stature. Next come more images, Amida by Jikaku Daishi with Fudō and Benten, and beyond these a *kakemono* of the Five-and-twenty Bosatsu,—Amida in the middle, with rays of light streaming from his eye. Behind the Apartments lies a pretty garden, the pond meandering through which is called *Yoroi-sute no Ike*, because Naozane threw his armour into it.

On quitting the temple, the visitor should glance in (ahead and to the l.) at the fine large gilt image of Amida by Genshi Sōzu, in the lesser shrine dedicated to that deity. The *Kumagai-dō*, dedicated to the memory of Kumagai Naozane, who dwelt in this hut (as it then was) for over twenty years, looks very shabby after the magnificence of the main temple; but the quantity of small ex-voto tablets with which it is plastered, show it to be a shrine popular with the common people.

An inspection of these tablets will show that every one of them represents a child having its head shaved (not cut off, as might at a first glance be supposed!). They are presented as grateful tokens by the parents of children who had hitherto always howled when being shaved, but who come to enjoy that operation in consequence of an application of the holy water from the well hard by.

The graves of Kumagai and Atsumori lie off the way, and are scarcely worth turning aside to see. But the walk through the *cemetery* and the wood to the next sight—the temple of *Shinnyo-dō*—comes as a relief after much temple-viewing. The cemetery, which is extensive and prettily situated on the side of a hill crowned by a pagoda, contains several large bronze Buddhas. Most of the graves are those of Kyōto tradesfolk. Shinnyo-dō, a large temple of the Tendai sect, has on its handsome high altar an image of Amida attributed to Jikaku Daishi. The inscription on the tablet over the entrance is by Kōbō Daishi.

The characters on this tablet are, or should be 堂如眞, *Shin-nyo-dō*. But the middle one is not perfectly formed, whence the proverb *Kōbō mo fude no ayamari*, "Even Kōbō Daishi sometimes wrote wrong", as we say that "Homer nods." Kōbō Daishi, be it remarked, was as famous for his calligraphy as for his piety and intellectual and physical vigour.

Ginkaku-ji, properly *Jishōji*, is in the vill. of Jōdōji-mura, outside the N.E. end of Kyōto, at the base of a range of hills forming a spur of Hiei-zan.

In 1479 Ashikaga Yoshimasa, after his abdication of the Shōgun's dignity, built himself a country-house here, the wall of which extended as far as the hill where Shinnyo-dō stands. He is said to have had that temple removed because it stood in his way, but afterwards repenting of the act, to have restored it to its original

site at his own expense. The two-storied building, called *Ginkaku* (Silver Pavilion), was a summer house in the garden of his principal reception hall, built in imitation of the *Kinkaku*, or Golden Pavilion, of one of his predecessors (see p. 330). The garden was designed by Sōami. It was at Ginkakuji that Yoshimasa, with Sōami and Shukō, his favourites, practised the tea ceremonies, which their patronage elevated almost to the rank of a fine art.

The visitor is first shown over the *Apartments*, the artist of which *par excellence* is Buson. His sliding-screens are all either black and white, or else in the very pale-coloured style called *usu-zaishiki*. After the rooms adorned by his brush come three rooms dating from 1895, a reproduction of a little suite in which the Shōgun Yoshimasa used to practise the esthetic art of incense-sniffing.* They look out on a new garden. Next is a tiny tea-room, the first in Japan built in accordance with the canon prescribing 4½ mats as the proper size for such rooms. It has some very sketchy sliding-screens by Sōami and Ōkyo, and a sketch of plum-blossoms by Hōgen Motonobu so slight that none but enthusiastic devotees of the tea ceremonies are likely to appreciate it. We then reach a room containing an image of Yoshimasa in priestly robes, somewhat black with age but startlingly life-like, to which succeed other rooms with screens and *kakemonos* by Sesshū, Chō Densu, etc. Outside all these last is the *Garden*, which produces a charming effect, derived in part from the high, thickly pine-clad hill behind lending it a really natural aspect. The curiously shaped heap of white sand seen on entering the garden is called *Gin Shadan*, or the Silver Sand Platform. Here Yoshimasa used to sit and hold esthetic revels. The smaller one behind is called the *Kō-getsu-dai*, or Mound Facing the Moon, where he used to moon-gaze. There is a lake of course, as in all these gardens; and as usual each stone, each bridge, each tree of any size has its name. The rill is called *Sen-getsu-sen*, or the Moon-washing Fountain; a stone in the pond is the Stone of Ecstatic Contemplation; a little bridge is the Bridge of the Pillar of the Immortals, etc., etc. The Pavilion (*Ginkaku*) is so dilapidated as to be scarcely worth looking at, except from an antiquarian point of view. Enquiry shows that it never was really coated with silver, as its name would imply, Yoshimasa having died before he had got so far. In the upper storey of the Pavilion is a gilt wooden image of Kwannon by Unkei in the hollow trunk of a camphor laurel. A visit to Ginkaku-ji generally ends by the priest who acts as guide offering the visitor tea in the *cha-no-yu* style.

The new brick buildings in this neighbourhood are those of the *Imperial Kyōto University*, established in 1897.

* See *Things Japanese*, article "Incense Parties."

Shimo-Gamo.

This ancient Shintō temple was founded in A.D. 677. It was one of the twenty-two chief temples of the empire, and is still one of those maintained at the expense of the state.

This temple stands in a splendid grove of patriarchal maples, cryptomerias, and evergreen oaks. Particularly curious are two tall *sakaki* (*Cleyera japonica*) outside the main gate, which are joined together by a branch that has grown from one trunk into the other. These trees, which are much visited by women who desire to live in harmony with their husbands, are called *renri no ki*, and have a small red *torii* in front, showing that they are considered sacred. The temple is surrounded by a painted colonnade, with a red two-storied gate-house in the centre, opposite to which is the *Haiden* or oratory, a shed 24 ft. by 18 ft. On the r. are two other sheds called *Hosodono*, where sit the musicians who play for the performers of the

sacred *Azuma-mai* dance, and the *Hashidono* built over a walled canal, and used by the reader of the *norito*, or ritual. The canal is called *Mitarashi-gawa*, or River of Lustration. The remaining buildings are of the same character as in other Shintō establishments. Outside the watch-house facing the main gate, is suspended a long picture of Kōmei Tennō's progress hither in 1863,—a great event at the time, as it was a practical demonstration of the possibility of the Mikado coming forth from his seclusion to take part in matters political, and thus inaugurated the system under which his son, the present Emperor, governs as well as reigns. One of the smaller shrines is the object of a peculiar superstition. It is believed that evergreens of any species resembling the *hiiragi* (a kind of holly), will be converted into holly if planted before this shrine; and shrubs supposed to be in process of transformation are pointed out by the hostess of the adjacent tea-stall.

On the 15th May, a procession leaves the Imperial Palace to visit this temple and the next, affording a good opportunity of seeing the ancient official costumes; there are also horse-races. This festival is called *Aoi Matsuri*, and is a survival of the custom of occasional visits to these temples by the Mikado in person.

A pretty road leads from Shimo-Gamo to Kami-Gamo through an avenue of pine-trees 50 *chō* long, formerly the scene of many an Imperial progress, with the Kamo-gawa to the r., up whose course the avenue leads, while Hiei-zan rises behind it and Kurama-yama ahead.

Kami-Gamo.

This temple is usually said to have been founded in A.D. 677 by the Emperor Temmu, in honour of Wake-Ikazuchi-no-Kami; but there seems to be some uncertainty attaching to its early history. According to the legend, as Tama-yori-Hime, daughter of the god Kamo-no-taketsumi, was walking by the side of the stream, there came floating towards her a red arrow winged with a duck's feather, which she picked up and carried home. Shortly afterwards she was discovered to be pregnant, and she eventually gave birth to a son. The father was unknown; and as her parents disbelieved her declaration that she had never known a man, they determined, as soon as the child could understand what was said to it, to solve the mystery by resorting to a kind of ordeal. Inviting all the villagers to a feast, they gave the child a wine-cup, telling him to offer it to his father; but instead of taking it to any of the company, he ran out of the house and placed it in front of the arrow which Tama-yori-Hime had thrust into the roof. Then transforming himself into a thunderbolt, he ascended to heaven, followed by his mother. This myth evidently originated in an attempt to account for the name of the river *Kamo*, which means "Wild-duck."

The temple buildings are quite plain and beginning to look old. The brick-red colour of the outer and inner palings is striking, though scarcely pretty. In the season of the cherry-blossoms, the place is gay with visitors and tea-booths. At other seasons it can scarcely be recommended, except to those who, making a prolonged stay at Kyōto, desire to become acquainted with all its environs, and may then take Kami-Gamo on the way to

Kurama-yama, a favourite expedition 2 *ri* further off among the hills.

The name *Kurama* is said to be derived from an incident in the life of the Emperor Temmu, who, in A.D. 683, in order to escape from Prince Ōtomo, fled hither on a "saddled horse," which he left tied up at this spot.

The walk back from Kurama-yama to Kyōto may be varied by striking over the hills to Shizuhara and Ōhara, whence to Yase 1½ *ri*. From Yase to the Sanjō Bridge is 2½ *ri*.

Shugaku-in * is an Imperial garden at the base of Hiei-zan, planned by Go-Mizuno-o in the 17th century, with some small buildings attached. The fine cherry-trees

*Not accessible to the general public.

and maples were planted by Kōkaku Tennō, grandfather of the present Emperor. To one, like the Mikado in old times, continually shut up between narrow walls and an etiquette as narrow, the change must have been refreshing indeed to this height whence the city could be seen only in the dim distance, and all around was sweet verdure and rural stillness. But visitors who might think of including Shugaku-in towards the end of a long day, are warned that it entails a good deal of climbing up and down the hillside.

Environs of Kyōto.

As may easily be seen by reference to the map, several of the temples and other places already mentioned are, strictly speaking, in the environs of Kyōto rather than within the limits of the city itself, owing to the notable shrinkage of the latter in modern times. The following, however, lie still further afield, demanding each the greater part of a day to be done comfortably.

1. **Rapids of the Katsura-gawa** and **Arashi-yama,** famed for cherry-blossoms and autumn tints (see also p. 333). This expedition makes a pleasing variety in the midst of day spent in visiting temples. The way is as follows:—jinrikisha from the hotel to Nijō station on the W. side of the town, whence rail to Kameoka, ¾ hr., and from there on foot or by jinrikisha in about 10 min. to the vill. of Hōzu. The short railway trip is highly picturesque, the line running along, but high above, the dashing river. The engineering difficulties to be overcome were great, and no less than seven tunnels had to be pierced on the way up the side of the ravine. At Hōzu, boat is taken for the descent of the rapids down to the landing-place at Arashi-yama. The charge (1900) for a large boat is 5½ *yen*, with 1 *yen* additional for each extra man in flood-time, unless the river be so high that they decline to go altogether. But it is advisable to reach Hōzu before noon, as 50 *sen* extra is charged after that hour for each man, on the ground of their not being able to re-ascend the river the same day. (Visitors from Kōbe or Ōsaka must change at the Kyōto station into a Kameoka car.)

The *Rapids* commence about 10 min. below Hōzu. The bed of the river is very rocky, but the stream at its ordinary height not particularly swift. The scenery is charming, the river at once entering the hills which soon rise precipitously on either hand, and continuing its course between them for about 13 m. to Arashi-yama. Of the numerous small rapids and races, the following are a few of the most exciting:—*Koya no taki*, or Hut Rapid, a long race terminating in a pretty rapid, the narrow passage being between artificially constructed embankments of rock; *Takase*, or High Rapid; *Shishi no Kuchi*, or The Lion's Mouth; and *Tonase-daki*, the last on the descent, where the river rushes between numerous rocks and islets. One *ri* before reaching Arashi-yama, the Kiyotaki-gawa falls in on the l. The passage takes on an average about 1½ hr., but less in flood-time. There are several good tea-houses at the landing-place at Arashi-yama, whence to the chief hotels in Kyōto takes less than 1 hr. in jinrikisha with two men.

2. **Over Hiei-zan to Ōtsu** and back. This delightful excursion may be varied as to its details. Even pedestrians had better first take jinrikisha to *Shirakawa* (about 45 min. from the hotels), whence walk up to Shimei-ga-take—the highest point of the mountain—and down to Sakamoto, one of the jinrikisha-men acting as guide; an alternative is to go on horseback the whole way. At

Shimo Sakamoto new jinrikishas should be engaged, and the giant pine-tree of Karasaki visited on the way into Ōtsu, whence return to Kyōto either in the same jinrikishas or by train or canal. Non-walkers go by jinrikisha to *Yase*,

This village and Ōhara close by are noted for the firm step and erect bearing of their women, who, contrary to usual Japanese custom, carry all loads on their heads. From time immemorial, the nurses for infants of the Imperial family have been drawn from among these stalwart women.

and thence in *kago* over the mountain to Kami Sakamoto. It is a long day's trip in either case. The celebrated view from the summit of Hiei-zan includes a fine panorama of the valley of Kyōto and of Lake Biwa and its shores. Only towards the N. is the prospect cut off by Hirayama. Arrangements should be made for lunching at the summit, in order to enjoy the view at leisure. This grassy spot, known by the name of *Shimei-ga-take* rises to a height of some 2,700 ft. above sea-level. The stone figure in a stone box on the top represents Dengyō Daishi (see p. 71), so placed that he may gaze forever at the Imperial Palace in Kyōto. Should the weather turn bad or be too cold for lunching on the hill-top, there is a tea-shed called *Benkei-jaya*, 8 *chō* on the way down to Sakamoto, where one may take shelter.

[Those bent on temple sight-seeing might like to make a detour of ½ hr. from this tea-shed to some buildings lying away down the N. side of the mountain, namely, the *Jōdo-in*, where Dengyō Daishi reposes, the *Benkei Ninai-dō*, so-called because Benkei is reputed to have carried hither the two buildings composing it, by balancing on his shoulder the corridor which connects them, the *Shaka-dō* in good preservation, and a fine gilt *Sōrintō* (see p. 200).

A further detour, not recommended, takes one some 8 *chō* lower still to the decaying temple of *Kurodani* (see p. 380), lying in a sombre ravine. All these holy places are visited by the native pilgrims. Close to Kurodani, in the forest, is a favourite summer camping-ground of the Kyōto missionaries.]

The original name of Hiei-zan was Hie-no-yama, perhaps meaning the Chilly Mountain: and the Shintō temple of Hie at Sakamoto at the E. foot of the mountain, popularly known as Sannō Sama, is called after it. Hiei-zan doubtless gained religious importance from the fact of its position due N.E. of the Imperial Palace at Kyōto (conf. p. 128, small type). During the middle ages Hiei-zan was covered with Buddhist temples and seminaries collectively known as Enryaku-ji, the total aggregate of such buildings being stated at the extraordinary number of 3,000; and the monks, who were often ignorant, truculent, and of disorderly habits, became the terror of Kyōto, on which peaceful city they would sweep down after the manner of banditti. At last, in the 16th century, the great warrior Nobunaga, in order to revenge himself upon the monks for having sided with his enemy Asakura, Lord of Echizen, attacked the temples and committed them to the flames. The monks were dispersed far and wide until the accession to power of the Tokugawa Shōguns, who re-established the institution on a smaller scale, the number of the seminaries being thenceforward limited to one hundred and twenty-five.

On the way down from Hiei-zan towards Lake Biwa, several of the Buddhist buildings that have survived to the present day are passed, notably the massive *Chūdō* and *Kōdō*, till at the base, just before the vill. of *Kami Sakamoto* (*Inn*, Take-ya), we reach the large Shintō temple of *Sannō* or *Hiyoshi*, together with a number of subsidiary shrines, some so small as almost to look like toys. The stillness of the now half-deserted temples, the shade of the grand old trees, and the plashing of rills of water through the spacious grounds, produce an impression of solemnity and peace. (From the Chūdō there

is an alternative way down l.,—prettier still, but longer.)

The annual festival of Hiyoshi on the 14th April is celebrated with great pomp, the sacred cars being then taken to Karasaki and back by water.

3. The **S.E. shore** of **Lake Biwa** (see Route 40).

4. **Uji** and **Nara** (see Route 36).

5. **Takao,** to the N.W. of Kyōto, is celebrated for its *Momiji-yama*, or "Maple Mountain," which occupies one side of a romantic glen. There is a tea-house on the top with a delightful prospect, affording an excellent spot for a picnic, especially in November when the leaves turn crimson. The expedition takes half a day.

Not far off is *Atago-yama*, conspicuous by the lump or knob on its summit, which rises about 2,900 feet above the level of the sea. Here, overlooking the plain, stand some Shintō shrines and a fine bronze *torii* with a wild-boar in relief. The charms sold at this place are believed to possess special efficacy against fire. The temples of *Omuro-Gosho*, *Uzumasa*, and *Seiryōji* might be included in the same day's work.

6. **Kurama-yama** (see p. 384).

7. **Otokoyama-no-Hachiman-gū,** also called *Yawata-san*, is situated opposite Yamazaki station on the Tōkaidō Railway. The temple, which is dedicated to the God of War (see pp. 48-9), stands on a hill some 300 ft. above the river, and is built in the Ryōbu Shintō style. In former times pilgrims were allowed to walk round the outer edge of the corridor surrounding the building, so that they were able to see the golden gutter (*kin no toyu-dake*) between the eaves of the oratory and shrine, —a costly curiosity 80 ft. long, 3 ft. wide, and over 1 inch in thickness, which remains undisturbed despite the strong temptation to convert it into current coin. From the E. gate a few flights of steps descend to the well called *Iwa-shimizu*, that is, "pure rock water," from which the official name of the temple is derived. Annual festival on the 15th-19th January.

Crossing the river, the visitor should ascend *Tennō-zan* to the pagoda of Takara-dera, 200 ft. above the bank.

At Tennō-zan is localised one of the moral tales on which Japanese youth is brought up. A frog born at Kyōto started off to see Ōsaka, and by dint of many hops got as far as the top of this hill which is about half-way. Whom should he meet there but an Ōsaka frog bent on a like errand, that of enlarging his knowledge by a visit to Kyōto, the great capital. Both being very tired and the hill being so high that it afforded an excellent panorama of either city, they decided to rest and look about them. "For" said the Kyōto frog, "I can see Ōsaka;" "and I," said the Ōsaka frog, "can see Kyōto, if we but stand on tiptoe and look ahead." Great was the disappointment of the Kyōto frog on finding nothing strange or rare in the Ōsaka view while the Ōsaka frog exclaimed. "Why! there is not a bit of difference between Kyōto and my own birthplace." So they both agreed that there was no use in going further, and each accordingly returned the way he had come. The fact was that the frogs forgot that their eyes were set in the backs of their heads, and that when they stood up, they consequently saw what was behind them, not what was in front. This story shows how difficult it is for stupid folks to learn anything even from experience.

ROUTE 36.

Nara and Neighbourhood.

1. General observations. 2. The Kyōto-Nara Railway. Ōbaku-san. Uji. 3. Nara. 4. Nara-Ōsaka Railway.

1.—General Observations.

The usual way of doing Nara is to take it as a day's expedition from Kyōto, the train journey occupying 2 hrs. each way. Another plan is,

after doing Nara, to proceed by train to Ōsaka and Kōbe (2½ hrs.), changing cars at Tennōji and Umeda ("Ōsaka Station"). In fine weather, a pleasant break may be made on the way from Kyōto to Nara by alighting at the intermediate station of Kobata, ½ hr., where jinrikishas are taken to visit Ōbaku-san and Uji, the train being rejoined at Uji station.

2.—Kyōto-Nara Railway.

Distance from Kyōto	Names of Stations	Remarks
	KYŌTO (Shichijō)	Same station as Tōkaidō Railway.
3¼m	Fushimi	
4½	Momoyama	
6½	Kobata...	Alight for Ōbaku-san.
9½	Uji	
11¼	Shinden	
13¾	Nagaike	
17	Tamamizu	
18¾	Tanakura	
21½	Kizu	
26	NARA	

Fushimi offers no attractions, though it is frequently mentioned in history. The last important date connected with it is the 28th-30th January, 1868, when a sanguinary battle was fought between the Imperialists and the partisans of the Shōgun. On the hill called *Momoyama* stood Hideyoshi's palace, the grandest ever built in Japan, whose spoils in the shape of gold screens, *fusuma*, etc., adorn half the temples in Kyōto. Momoyama is still visited by holiday-makers in spring, for the peach-blossom from which it derives its name.

Alighting at *Kobata*, one has 13 *chō*, say 10 min. by jinrikisha, to **Ōbaku-san**, a Buddhist establishment whose massive temple buildings stand in extensive grounds.

It was founded in 1659 by a Chinese priest named Ingen, who emigrated to Japan in 1654 and died here in 1673. Most of his successors up to the twenty-first were Chinamen. The priests still wear Chinese shoes and a peculiar kind of cap resembling the French *béret*. After a period of decay, the place underwent renovation during the early nineties.

The three principal buildings among many are first, the *Tennō-dō* containing images of Miroku Bosatsu and the Shi-Tennō; second, the *Hōndō* with a large gilt figure of Shaka flanked by Anan and Kashō, and attended by the Eighteen *Rakan* (the tablet over the altar, with characters in gold, is an autograph of the present Emperor); third, the *Hattō* used as a store-house for a complete set of wooden blocks (60,000) for printing the Chinese version of the Buddhist canon. Though, from a tourist's point of view, there is after all not much to see at Ōbaku-san, the place is impressive from its size and its solemn solitude amidst ancient trees.

The next stage of the journey is **Uji** (*Inns*, Yorozu-ya on the Kyōto side of the river, and Kiku-ya on the other side), a neat little town on the Yodogawa, here called Ujigawa, which drains Lake Biwa. A pleasant ride of ¼ hr. takes one from Ōbaku-san to the Uji bridge, passing by some large powder magazines, and through the *tea plantations* for which this district is famous.

Tea is believed to have been introduced into Japan from China in A.D. 805 by the Buddhist abbot, Dengyō Daishi. The Uji plantations, which date from the close of the 12th century, have always been considered the chief ones of the empire, those near Shizuoka ranking next.

The tea begins to come to market about the 10th May; but the preparation of the leaf can be seen going on busily in the peasants' houses for some time later. The finest kinds, such as *Gyoku-ro* ("Jewelled Dew"), are sold at very

high prices—as much as 5 *yen* to 7½ *yen* per lb. Those, however, who expect to see large firing or selling establishments will be disappointed. Each family works independently in quite a small way. *more japonico*, and gives to the tea produced by it whatever fancy name it chooses. The citizens of Kyōto visit Uji in the summer to watch the fire-flies, and to enjoy the pretty prospect up the river.

It is worth continuing on for 5 min. up the r. bank of the stream to the small temple of *Kōshōji*, picturesquely situated at the top of a rocky approach.

Retracing our steps and crossing the bridge, we reach Uji's chief sight, the ancient Buddhist temple of **Byōdō-in**, belonging to the Tendai sect and connected in history with the name of the famous warrior, Gen-sammi Yorimasa.

The temple dates from 1052. Here Gen-sammi Yorimasa committed suicide in A.D. 1180 after the battle of Uji Bridge, where, with 300 warriors, he withstood 20,000 men of the Taira host, in order to afford time for Prince Mochihito to effect his escape. After prodigies of valour had been performed by this little band, most of whom fell in the defence of the bridge, Yorimasa retired to Byōdō-in, and while his remaining followers kept the enemy at bay, calmly ran himself through with his sword in the manner of an ancient Japanese hero. He was then seventy-five years of age. Yorimasa is famous in romance for having, with the aid of his trusty squire I-no-Hayata, slain the monster called *Sarutora-hebi* which tormented the Emperor Nijō-no-in. A monument enclosed by stone fencing in the shape of a fan, hence called *Ōgi-shiba*, stands on the l. before entering the grounds, indicating the spot where Yorimasa breathed his last.

The large stone monument of irregular shape, seen to the l. after entering the grounds, was erected in 1887 to hand down to posterity the praises of Uji tea. The building on the other side of the lotus pond is the *Hō-ō-dō*, or Phœnix Hall,

A replica of the Phœnix Hall was set up at Chicago by the Japanese Government Commission in 1893, and left there as a permanent memento of Japan's participation in the World's Fair.

one of the most ancient wooden structures in Japan, perhaps the most original in shape, and formerly one of the most beautiful, though now unfortunately a good deal decayed. It derives its name from the circumstance that it is intended to represent a phœnix, the two-storied central part being the body, and the colonnades r. and l. the wings, while the corridor behind forms the tail. The ceiling is divided into small coffers inlaid with mother-of-pearl. Round the top of the walls runs a sort of frieze representing the Twenty-five Bosatsu and various female personages. The doors and the walls r. and l. and behind the altar are covered with ancient Buddhist paintings by Tamenari, now almost obliterated, of the Nine Regions of *Kubon Jōdo*, the Pure Land in the West, where the saints dwell according to their degrees of merit. The altar or stage was originally covered with *nashiji* gold lacquer, inlaid with mother-of-pearl; and as every inch of the walls and columns was elaborately decorated with paintings, the effect of the whole, when new, must have been truly dazzling. By criminal neglect, this gem of art was left open for many years to every wind of heaven; and what between the ravages of the weather and the ravages of thieves, the place has been reduced to its present condition. On the roof are two phœnixes in bronze, 3 ft. high, which serve as weathercocks.

The *Hondō*, or present Main Temple, which is much newer, has nothing that calls for special mention, except some relics of Yorimasa, and a flag interesting as a very early example of the Japanese national device of the red sun on a white ground (*Hi no maru*).

The railway station of Uji is only 5 min. off, and a run of a little over 1 hr. takes us hence to

Nara (*Inns*, *Kikusui-rō near the Sarusawa-no-ike; Musashino, at the foot of Mikasa-yama).

Nara, sometimes called *Nanto* by the learned, was the capital of Japan during seven reigns, from A.D. 709 to 784, when the Emperor Kwammu removed the seat of government to the province of Yamashiro. The town is at the present day probably but a tenth of its former size.

The chief sights of Nara may be conveniently taken in the following order:—

Kasuga no Miya.

This temple, said to have been founded in A.D. 767, is dedicated to the ancestor of the Fujiwara family, the Shintō god Ama-no-Koyane, to his wife, and to the gods or mythical heroes Take-mikazuchi and Futsu-nushi. The great annual festival is held on the 17th December.

The main approach leads up through a delightful park, where tame deer usually congregate in the expectation of being fed.

At the end of a long avenue of stone lanterns to the r. of the Main Temple stands the *Waka-miya*, a temple dedicated to Ama-no-ooshi-kumo, son of Ama-no-koyane. Many of the lanterns which line the approach are lighted every night. Formerly, when the annual subscriptions for that purpose were liberal, all were lighted, producing a striking effect among the dark evergreens of the grove. In front stand an open shed where pilgrims bow down, and a long low building occupied by the priests. A few young girls are in attendance, to perform the ancient religious dance called *kagura*.

Their dress consists of a wide red divided skirt, a white under-garment, and a long gauzy mantle adorned with the Kasuga crest of wistaria,—a crest doubtless suggested by the wild wistarias whose blossoms luxuriate in this park early in May. The dancers' hair is gathered into a long tress which hangs down behind; a chaplet of artificial flowers—the wistaria and scarlet single camellia—is worn on the forehead, and the face is plastered thickly with white lead powder. The girls hold in their hands, as the dance proceeds, now a branch of a tree, now a bunch of small bells. The orchestra consists of three priests, who perform on the drum and flute and chant sacred song. The payment demanded is from 50 *sen* up to 10 *yen*, according to the length of the performance.

The *Oku-no-in*, lying beyond the Waka-miya, is uninteresting.

Retracing our steps for a short distance, we enter the grounds of the *Main Temple*, whose bright red paint and the countless brass lanterns with which it is hung, contrast strikingly with the reposeful green of the magnificent cryptomerias all around and between the buildings. The gallery, here called *Sujikai-no-Ma*, is attributed to the famous sculptor Hidari Jingorō. The open shed called the *Haiya*, or oratory, where in ancient times the Daimyōs came to worship, is now used by the townspeople on the evening of *Setsubun* (3rd February), for the performance of the popular ceremony of scattering beans to expel evil spirits. In the S.W. corner of the outer gallery is a small shrine dedicated to Sarutahiko, the god who is supposed to be lord of the soil.

According to the myth, this god made an agreement with the god of Kashima to lease 3 ft. of earth to him: but the latter cunningly enclosed 3 *ri* square of ground during the night, pretending that the "three feet" in the contract referred only to the depth of the soil. It is the popular belief that, in consequence of this trick of Take-mikazuchi, no tree on Kasuga-yama sends its roots more than 3 ft. below the surface.

One of the local wonders is a single tree-trunk consisting of a camellia, a cherry, a wistaria, and other trees—seven in all—inextricably grown together. To this emblem of constant attachment lovers tie wisps of paper containing written vows and prayers.

The way from the temple of Kasuga leads down and over a tiny stream to the Musashino inn, and to some shops where toy figures of the performers in the *Nō* dances and articles made out of deer's horns are sold. Thence for a short way through the wood to another red and white Shintō temple,

Tamuke-yama no Hachiman, now somewhat decayed, but celebrated in Japanese poetry as the scene of an ode by Sugawara-no-Michizane, included in the classical "Century of Poets" (*Hyaku-nin-Is-shu*). It says:

Kono tabi wa
Nusa mo tori-aezu
Tamuke-yama
Momiji no nishiki
Kami no mani-mani

which may be roughly rendered as follows:

"This time I bring with me no offerings; the gods may take to their hearts' content of the damask of the maple-leaves on Mount Tamuke,"—the allusion being to the maple-trees which grow in profusion on this spot. The brightly coloured mural picture in the building l. on entering, represents the encounter at the Rashō-mon in Kyōto between Watanabe-no Tsuna and the ogre. Leaving Tamuke-yama, observe in the grounds l. the ancient store-houses on legs. Passing the temple of *San-gwatsu-dō*, now too much decayed to call for more than a parenthetical reference to the great gaunt images contained in it, we reach the

Ni-gwatsu-dō, a fine Buddhist temple of original aspect, renovated in 1898. It seems to cling to the side of the hill against which it is built out on piles, and is led up to by a steep flight of stone steps, while a perfect cloud of metal lanterns hung all along the front lends its quota of peculiarity to the general appearance. Parallel to the flight of steps on the other side, is a gallery called *Taimatsu no Rōka*, or "Torch Gallery," because torch-light processions wend their way up it on the great festival night, the 3rd February. It is believed to be miraculously preserved against danger from fire. There is a fine view over the town from the front, magnificent trees and the tiled roof of the Hall of the Daibutsu being the most noticeable features.

The Ni-gwatsu-dō, which is dedicated to Kwannon, was founded in A.D. 752, though the present building dates only about two centuries back. According to the legend, a tiny copper image of Kwannon had been picked up, which possessed the miraculous quality of being warm like living flesh. Ever since it was enshrined in this temple, the custom has been to hold a special series of services called *Dattan no Okonai* during the first half of the second month of the year, whence the name *Ni-gwatsu-dō* (Hall of the Second Moon). The image is exposed for adoration on the 18th of each month.

Descending the Torch Gallery, we reach a well called *Wakasa no I*, contained in a small building which is opened only on the 1st February of each year.

Legend says that when the founder dedicated the temple, the god of Onyū in the province of Wakasa begged leave to provide the holy water, whereupon a white and a black cormorant flew out of the rock and disappeared, while water gushed forth from the hole. From that time the stream which had flowed past the shrine of Onyū dried up, its waters having been transferred to the Ni-gwatsu-dō. Local lore tells of unbelievers having become convinced of the truth of the miracle by throwing rice-husks into the original spring in Wakasa, which reappeared after a due interval in the spring here at Nara.

We next reach the enclosure of **Tōdaiji**, first passing the famous bell which hangs in a substantial belfry,

This great bell was cast in A.D. 752. Its measurements are:—height 13 ft. 6 in., greatest diameter 9 ft. 1.3 in., and greatest thickness at the edge 8.4 in. (Japanese measure). Nearly 36 tons of copper and 1 ton of tin were used in the casting.

and then proceeding downhill through the wood to the huge, ungainly building which contains the **Daibutsu**, or Gigantic Image of Buddha, larger than the one at Kamakura, though far less admirable as a work of art.

Founded by Shōmu Tennō, the temple of Tōdaiji was completed about the year 750, but on a much grander scale than it now displays. The actual building containing the Daibutsu, though it dates only from the beginning of the 18th century, is

already much weather-worn and out of the perpendicular. Its dimensions are stated as follows:—height 156 ft., length of front 290 ft., depth 170 ft. The Daibutsu itself dates from A.D. 749, except the head, which fell off and was burnt in successive fires, the present one having been made in the latter part of the 16th century. The deity represented is Roshana, or Birushana, an impersonation of light, whom priestly ingenuity easily identified with the Shintō Sun-Goddess.

The Hall has been so re-arranged that one may enter without taking off one's boots. The height of the image is given as 53 ft. It is in a sitting posture, with the legs crossed, the right hand uplifted, its palm outwards and the tips of the fingers about on a level with the shoulder, and the left hand resting on the knee with the back of the fingers towards the spectator. The body of the image and all the most ancient part of the lotus-flowers on which it is seated, are apparently formed of plates of bronze 10 in. by 12 in., soldered together. The modern parts are much larger castings, and not soldered. The petals of the reversed lotus seem to be single castings, and the head, which is considerably darker in colour, also looks like a single piece. A peculiar method of construction was adopted—namely, that of gradually building up the walls of the mould as the lower portion of the casting cooled, instead of constructing the whole mould first, and then making the casting in a single piece. The thickness of the casting varies from 6 in. to 10 in. The original parts of the upturned lotus forming the image's seat are engraved with representations of Buddhist gods and of *Shumisen* (the central axis of the universe) surrounded by various tiers of heavens. Here and there traces of substantial gilding are visible, which lead to the conjecture that the whole image was originally gilt. The modern head is ugly, owing to its black colour, and to its broad nostrils and swollen cheeks. Behind it rises up a brightly gilt wooden halo containing large images of *Bosatsu*. Visitors are allowed, on payment of a small fee, to walk up a scaffolding to inspect the upper and back parts of the image. On the Daibutsu's r. hand is a gilt image of Kokuzō Bosatsu, which, though 18 ft. high, looks as nothing in comparison. On his l. is a Nyo-i-rin Kwannon of the same size. Both these subordinate images date from the beginning of the 18th century.

Immediately behind the great image are, on its r. hand a large unpainted figure of Kōmoku-Ten, and on its l. one of Bishamon. In front of this latter, one of the temple pillars has been perforated to admit of devotees crawling through, which is considered a meritorious action. The sides of the aperture are worn smooth.

In the spacious courtyard in front of the Daibutsu-dō is a remarkable bronze lantern, octagonal and carved in open-work, with Buddhist images and mythological animals. It is ascribed to a Chinese artist of the 8th century, and is the finest existing as well as one of the earliest, specimens of such work. Behind the Daibutsu-dō, in the wood, stands a celebrated store-house called *Shōso-in*, in which, over a thousand years ago, specimens of all the articles then in daily use at the Imperial Court were put away, thus forming an invaluable archæological museum, which, however, is not as a rule open to the public, though permission to view the contents is sometimes granted on the occasion of airing them (*mushi-boshi*) during the dog-days. A few specimens have been placed in the Ueno Museum at Tōkyō.

The visitor leaves the grounds of Tōdaiji and the Daibutsu by two large gates, called respectively *Ni-ten-mon* and *Ni-ō-mon*. The latter has in the exterior niches colossal figures of the *Ni-ō*, which are considered admirable specimens

of that class of sculpture. They are attributed to Kwaikei, who flourished about A.D. 1095. The interior niches contain two remarkable lions carved out of Chinese stone by a Chinese sculptor of the 12th century.

Outside the Ni-ō-mon, to the r., stands a permanent *Museum* (*Hakubutsu-kwan*), which is extremely interesting; for the antique objects shown are very numerous and undoubtedly genuine. There are statues both of wood and bronze, lacquer, masks, vestments, *kakemonos*, *mandara*, swords, armour, bronzes, porcelain, arrow-heads, musical instruments, etc. Kōrin, Ōkyo, Bunchō, and many other famous artists are represented. Among the treasures are some very rare antiquities sent here from Hōryūji for preservation. They include Buddhist images and some wonderful pieces of tapestry.

The way leads behind the Museum, with the prefectural offices (a two-storied European building) on the r., and on the l. the Buddhist temple of

Kōbukuji, conspicuous by its two pagodas. This once grand establishment, founded in A.D. 710, was burnt down in 1717, and little remains to attest its ancient splendour. The following buildings may be mentioned:—the *Tōkondō*, dedicated to Yakushi Nyorai;

The enormous pine-tree with spreading branches supported on poles in front of the Tōkondō, is said to have been planted by Kōbō Daishi to take the place of flowers as a perpetual offering to the god Yakushi.

the *Kondō*, which is full of excellent statues, including among others a pair of *Ni-ō*, attributed to a Korean immigrant of the beginning of the 7th century, remarkable for their correct anatomy, and regarded by connoisseurs as the best examples of wood-carving to be found in Japan; and the *Nan-endō*, an octagonal building containing two colossal images of Kwannon.

The octagonal shape of the building is copied from the fabulous Buddhist mountain Fudaraku-sen, Kwannon's favourite retreat.

Below Kōbukuji lies a pond called *Sarusawa no Ike.*

Local legend tells of a beautiful maiden at the Mikado's court, who was wooed by all the courtiers, but rejected their offers of marriage, because she was in love with the Mikado. The latter looked graciously on her for a while; but when he afterwards began to neglect her, she went secretly away by night and drowned herself in this pond.

This ends the sights of Nara. A little spare time might be devoted to walking up *Mikasa-yama*, close behind the temple of Kasuga. From the stone at the summit (600 ft. above the base), a fine view N.W. is obtained of the valley of the Kizugawa, and W., of the plain of Nara stretching away to the mountains which divide the province of Yamato from that of Kawachi. The town of Kōriyama lies S.W.

4. Nara-Ōsaka Railway.

Distance from Nara	Names of Stations	Remarks
	NARA	
3 m.	Kōriyama	
7½	Hōryūji	
9¾	Ōji	Change for Takada and Sakurai.
15½	Kashiwabara	
18¾	Yao	Alight for temple of Shigi-sen
20¾	Hirano	
23¾	Tennōji	
25½	ŌSAKA (Minato-chō)	

Kōriyama. The walls of Nara, when that city was the capital, extended almost to what is now the eastern limit of this town. The vill. of

Hōryūji (*Inns*, Daikoku-ya, Kase-ya) takes its name from a very ancient temple, which, though somewhat battered by time,

well merits a visit from the student of art and antiquity.

Hōryūji is the oldest existing Buddhist temple in Japan, having been founded by Shōtoku Taishi and completed in A.D. 607. Owing to its exceptionally important collection of art treasures, it some years ago attracted the attention of art critics and of the Imperial Government, which has since contributed towards its support. There is also a local *Hozon-kwai*, or Society for the Preservation of the Temple. The temple is always open, excepting on certain special occasions. A fee of 1 *yen* should be given to the custodian, who will show the visitor the various objects of art (*reihō-mono*).

Instead of entering by the main gate, called *Akezu no mon*, it is usual to take a short cut through the Hachiman gate close to the inns. In this way the *Yume-dono* is visited first, and the principal part of the monastery taken afterwards. The Yume-dono, or Hall of Dreams, an octagonal building in the centre of an enclosure surrounded by a closed gallery, is dedicated to Kwannon. On the E. of the image of this goddess is that of the Eleven-faced Kwannon (over 600 years old), and on the W., Shōtoku Taishi, 1,100 years old. The Yume-dono is now generally kept closed. Behind it is a long building, in the r. part of which, called the *Shari-den*, the pupil of the left eye of Buddha is preserved. It is shown every day at noon. The walls are covered with paintings by a Chinese artist named Shun-in. In the l. part of the building, called *Go Ei-den*, are wall-pictures representing the chief events of the prince's life, attributed to Hada-no-Chishin, A.D. 1069. In this room is a bronze image called *Yume-tagai no Kwannon*, which is invoked to counteract the effects of bad dreams. Other buildings near by are the *Dembō-dō* connected by a small bridge, and *Sōgenji*.

Leaving this part, we pass through a gateway, and come to a building which contains a small equestrian statue of Shōtoku Taishi subduing Mononobe-no-Moriya; the incident is depicted in greater detail upon the ex-voto painting outside. In the corresponding building, called *Taishi-dō* or *Shōryō-in*, which is said to be in the same style as the *Shishin-den*, or Chief Reception Hall of the ancient palace of Nara, is an image of the prince at the age of thirty-five, attributed to himself, together with Nyo-i-rin Kwannon and Jizō by a Korean sculptor of the 6th century.

We now approach the chief temples, which stand in an oblong enclosure surrounded by a *Kwairō*, or large closed gallery. The *Ni-ō* in the two-storied gateway are remarkable statues; the black one is carved out of a single cryptomeria trunk, while the red one opposite is of wood covered with clay. The *Kondō*, which stands a little on the l. of the entrance, and the pagoda are all that remain of the original buildings, and are the oldest wooden structures in Japan, their age being nearly thirteen centuries. The Kondō contains, on the S. side, a bronze image of Buddha, formerly gilt, attributed to Tori Busshi, flanked by Yakuō Bosatsu and Yakujō Bosatsu. On the E. side is Yakushi Nyorai, also by Tori Busshi, with Nikkō Bosatsu and Gwakkō Bosatsu r. and l. The W. side is occupied by Amida, accompanied by Kwannon and Seishi. These three images were cast in 1231 to replace the originals which had been stolen. The wooden figures of Tamon-Ten and Kichijō-Ten also date from the middle of the 13th century. The Shi-Tennō are by two Chinese sculptors, and belong to the middle of the 7th century. The bronze image of Yakushi and the wooden figure of Fugen are said to have been brought to Japan by the Indian priest whose name is translated Zemui. On the N. side is another bronze Amida, flanked by Kwannon and Seishi, said to have belonged to the Emperor Kōmyō. The lanky wooden figure of Kokuzō Bosatsu,

8 ft. high, and the wooden Kwannon are said to be Indian. The walls are covered with paintings of Buddhist subjects, executed in a noble manner and attributed to the sculptor Tori Busshi and to a Korean priest of the same early period; they possess extreme interest and value for the history of Japanese art. Of their great antiquity there can be little doubt, and the excellence of the style in itself confirms the opinion that they are the work of Korean artists, for they are superior to anything known to have been produced by Japanese painters. The ground-floor of the pagoda contains some very curious tinted teracotta groups ascribed to Tori Busshi: on the S., Amida with Kwannon and Daiseishi; on the E., Monju and Jōmyō Koji or Yuima; on the N., the entry of Shaka into Nirvâna; and on the W. his cremation. The expression on the countenances of some of the weeping disciples is excellent; their costume represents what was supposed by the sculptor to be Indian dress. The *Dai-Kōdō*, or Great Lecture Hall, on the N. side of the closed gallery, is dedicated to Yakushi and a host of other deities.

On a mound behind stands an octagonal building known as *Mine no Yakushi*. The image of the deity and the twelve smaller images representing the Signs of the Zodiac are attributed to Gyōgi Bosatsu. This temple is a unique sight, being literally hidden under the enormous number of short swords and metal mirrors placed there as offerings by men and women respectively, whose prayers for restoration to health have proved efficacious. Drills, presented by persons who have been cured of deafness, also line the walls in great numbers. The *Kami no Dō*, a building on the r., contains colossal images of Shaka, Monju, Fugen, the Shi-Tennō, a group representing the death of Buddha, and paintings depicting eight scenes of his existence, viz. his birth in the Tushita heaven, his conception by Maya Bunin, his birth on earth, admission into the priesthood, temptations, perfection, preaching, and entry into Nirvâna. In the building called *Sankyō-in*, on the W. side of the closed gallery, is an image of Shōtoku Taishi at the age of forty-two, besides an Amida by Gyōgi, a Monju, a Miroku, and the Shi-Tennō.

The principal annual festival at Hōryūji is celebrated on the 22nd day of the 9th moon, old style.

[Some 12 *chō* from Hōryūji stands **Tatta**, formerly pronounced *Tatsuta*, which is famous in Japanese poetry for the maples lining the banks of the river that flows past it. Near Hōryūji, too, is the *misasagi*, or tumulus of Suinin Tennō, a prehistoric Mikado who is supposed to have reigned at the beginning of the Christian era. It is a large and striking mound, gourd-shaped, planted with trees, and having a broad new moat round it, and at one end a small *torii* forming the approach to a neat gravel walk.]

The lover of the antique may combine with Hōryūji a visit to **Yakushi-ji**, distant ¾ hr. by jinrikisha. This ancient temple, also known as *Nishi-no-Kyō*, is now much dilapidated; but it enshrines some of the grandest bronze images bequeathed to us by early Japanese—or more strictly speaking, Korean—art. Such are the gigantic Yakushi, and the images of Amida and his two followers cast about the end of the 7th century, and the Shō-Kwannon, said to have been made of gold from the fabulous Mount Mêru. The neighbouring temples of *Shōdaiji* and *Saidaiji*, also much decayed owing to long neglect, similarly merit the anti-

quarian's attention. The bronze images of the Shi-Tennō at Saidaiji, cast in A.D. 765, are singled out by Mr. Wm. Anderson for special praise. At

Kashiwabara (not to be confounded with the hamlet of like name containing the tumulus of Jimmu Tennō) is a temple called *Dōmyōji*, to which yearly pilgrimages are made. From

Yao, it is 50 *chō* to *Shigi-sen*, the scene of a famous victory by Shōtoku Taishi over the rebel Mononobe-no-Moriya. The temple is dedicated to Bishamon, who is supposed to have lent his assistance to the victor. It is adorned with the crest of centipedes peculiar to that divinity.

The traveller desiring to proceed to Kōbe, will do best to drive across Ōsaka from Minato-chō to Umeda station.

ROUTE 37.

THROUGH YAMATO TO THE MONASTERY OF KŌYA-SAN AND TO WAKAYAMA IN KISHŪ.

MAUSOLEUM OF JIMMU TENNŌ. MIWA. HASE. (THE THIRTY-THREE HOLY PLACES OF KWANNON.) TŌNOMINE. YOSHINO. ŌMINE AND THE MOUNTAINS OF YAMATO. KŌYA-SAN. FROM KŌYA-SAN TO SAKAI. KOKAWA-DERA. NEGORO-JI. KIMII-DERA. WAKA-NO-URA.

This route, though off the beaten tracks, includes many names classic to Japanese ears, and may be specially recommended to lovers of ancient religious art, but not to persons unfamiliar with the native language, customs, and history. The wilds of Yoshino (see p. 373) offer an almost virgin field to the explorer.

The start can be made by rail from Kyōto or Kōbe, the line being connected with the Nara-Ōsaka Railway described in Route 36, Sect. 4. Travellers change carriages at Ōji.

ŌJI-SAKURAI RAILWAY.

Distance from Ōji	Names of Stations	Remarks
—	ŌJI Jct.	
4m.	Shimoda	
7	Takada	
10	Unebi	
13	SAKURAI Jct. ..	For Kuzu (Yoshino)

The best plan is to take Jimmu Tennō's Mausoleum between trains from *Unebi* station, proceeding thence to Sakurai also by train. The rest of the route, partly by road, partly by rail, as far as Wakayama, is as follows:

Itinerary.

SAKURAI to:—	*Ri*	*Chō*	*M.*
Hase	1	23	4
Back to Sakurai	1	23	4
Tōnomine	1	23	4
Kami-ichi	3	8	7¾
Yoshino (about)		25	1¾
Muda ,, ...	1	—	2½
GOJŌ ,,	4	—	9¾
Hashimoto (train)	2	3	5
Kamuro...	1	—	2½
Kane (about)	1	34	4¾
Kanaiya	1	14	3½
KŌYA-SAN	1	14	3½
Kokawa	8	—	19½
Funato	3	9	8
WAKAYAMA (train	3	2	7½
Total (about) 35		34	88

The train itinerary from Wakayama (Kitaguchi station) to Sakai is as follows:

Distance from Wakayama	Names of Stations
	WAKAYAMA
5¾ m.	Fuke
9¾	Hako-tsukuri
12	Ozaki
13½	Tarui
17½	Sano
21	Kaizuka
22¾	Kishiwada
26	Ōtsu
29½	Hamadera
31¾	Minato
32¾	SAKAI

The raising of a large mausoleum to Jimmu Tennō, the Japanese Romulus, at Kashiwabara where his capital is believed to have stood, may be regarded as the culminating point of the triumphant labours of the archæological and Shintō party, which, beginning early in the 18th century with the annotation of ancient texts and the re-adoption of obsolete religious usages, has ended in our own day by restoring the Mikado to his long lost authority, while such comparatively modern innovations as the Shogunate have been trampled under foot, and the foreign religion, Buddhism, if not killed, at least deprived of official favour and emolument. On Jimmu Tennō, as the first Mikado, and on the other early monarchs of his line, a portion of the political and religious enthusiasm felt for their latest descendant reflects itself. Yamato and the adjacent provinces are dotted with the tumuli—*misasagi* as they are termed —of these long-neglected rulers, which, till within the last thirty years, were treated with scant reverence by the peasantry who used there to cut fodder for their cattle. Burial in dolmens, mostly covered with such mounds, seems to have been the usual method of sepulture down to the 7th century, at any rate in the case of distinguished personages, after which time cremation and ordinary interment came into vogue. All the provinces west of Lake Biwa furnish dolmen remains, as does also a limited district in the provinces of Kōtsuke and Musashi in Eastern Japan, where a branch of the Imperial family is known to have settled at a very early date. The various Imperial tumuli have now been identified,—not perhaps in every case by methods sufficiently strict to satisfy European criticism, but at least by painstaking reference to the oldest available sources of the national history; and that *some* great personages were interred under the tumuli in question, is evident from the gold and silver ornaments, the pottery, swords, horse trappings, and other relics dug out of them during the earlier stages of the search. Curiously enough, no inscriptions have anywhere been discovered, notwithstanding the fact that the Chinese ideographs had been introduced several centuries before this mode of burial fell into desuetude.

However legitimately destructive European criticism may be of the authenticity of Jimmu Tennō's history and of the claims of any particular tumulus to the name it is now made to bear, one cannot but experience a feeling of interest and respect in presence of such very ancient remains. This fertile plain of Yamato was the earliest historic centre of the Japanese race, and has certainly for thirteen centuries, and probably for a much longer period, been the home of a unique civilisation. The various Imperial tumuli may now be recognised by the barrier—generally a granite fence—surrounding a hillock overgrown with trees, and by the stone *torii* standing at the entrance to a neat gravel walk. In some cases the mound is gourd-shaped, of considerable size, and surrounded by a moat. Jimmu Tennō's tumulus is the most sacred of all, though low and inconspicuous.

Just before reaching the **Tumulus of Jimmu Tennō**, we pass l. that of the Emperor Suisei, his immediate successor. The wooded hill seen ahead is *Unebi-yama*, constantly mentioned by the early Japanese poets. Jimmu Tennō's tumulus lies at its N.E. foot; the hamlet of Kashiwabara and the Mausoleum are 8 *chō* to the S.W. To the r. rise Nijō-san or Futagoyama—so-called from its double peak—and the long ridge of Katsuragi-yama and Kongō-san. To the extreme l. is Tōnomine, the highest point of a range on another portion of which, further ahead, may be seen glistening the white walls of the castle of *Takatori*. The tumulus was first enclosed in 1863, the outer stone fence dates from about 1877, the granite screen (*tama-gaki*) and large wooden *torii* inside the grounds and nearest to the actual tumulus, from 1890. The *torii* is of peculiar construction, the lower portion being a sort of lattice-work. An iron gate

in front of this *torii* bars access to it, the ground beyond being considered sacred; and as the inner bank is lined with trees, scarcely a glimpse of the low tumulus can be obtained. The chief building opposite the entrance is intended to accommodate the Imperial messenger (*chokushi-ikwan*), who comes yearly to worship as the representative of the Mikado. The traveller re-enters his jinrikisha to reach the

Mausoleum (*Kashiwabara Jinja*), begun in 1890, which resembles a Shintō temple in style. What is called the *Shinka-den* stands in front, the *Naishi-dokoro* behind, joined to it by an oratory (*Norito-ya*).

The Shinka-den is a kind of shed, 72 ft. by 40 ft., in which the Mikado celebrates the Harvest Festival (*Shinjō-sai*). In the Naishi-dokoro, also called Kashiko-dokoro, is preserved a replica of the sacred mirror given to his ancestor by the Sun-Goddess, the original of which is at her temple in Ise. When the Palace was destroyed by fire in A.D. 960, the mirror flew out of the building in which it was then deposited, and alighted on a cherry-tree, where it was found by one of the *Naishi*, a class of females who attended on the Mikado. Henceforth these attendants always had charge of it, whence the name *Naishi-dokoro*. The alternative name of *Kashiko-dokoro* signifies the "fearful (or awe-inspiring) place." Both these buildings formerly stood in the grounds of the Imperial Palace at Kyōtō.

In the court are planted an *Ukon no Tachibana* and *Sakon no Sakura*, as in the Kyōto Palace (see p. 328). Either side of this block of buildings is lined by a gallery. To the l., outside the enclosure, is the *Shinsenjō* where the offerings are prepared, and beside it the temple office. In the background, are godowns for the various sacred treasures, and at the entrance a house for the Imperial envoy. The materials are plain white wood and granite.

Returning past the tumulus the way we came, and then diverging to the r., we perceive in front a hill much more like a large artificial tumulus than any other in the vicinity, but which is not accounted such. It is called *Tenjin-yama*, because dedicated to the god Tenjin (see p. 56). Soon we reach the town of

Sakurai (*Inn*, Taba-ichi), where, however, there is nothing particular to see. Notice only the peculiar effect produced here and at other neighbouring towns by the small tiled chimneys, resembling miniature temple roofs, stuck on above the actual roofs of the houses. Altogether this district and the adjoining province of Iga is a land of tiles, with fancy end-pieces and quaint tiled figures of beasts and flowers. A spare ½ hr. at Sakurai may be spent in visiting the ancient **Temple of Miwa** (*Inn*, Maruhashi-ya), which stands high, surrounded by an antique grove. Though now a good deal neglected, the buildings still retain traces of former stateliness. The temple is sacred to the Shintō god Ōnamuji, and the priests who minister at the altar are said to be descended from a son of that deity, named Ōtataneko.

The following legend concerning this personage—a legend which also attempts to explain the etymology of the name Miwa—is translated literally from the *Kojiki*:

The reason why this person called Ōtataneko was known to be the child of a god, was that the beauty of a maiden named Iku-tama-yori-bime seemed peerless in the world to a divine youth, who came suddenly to her in the middle of the night. So, as they loved each other and lived in matrimony together, the maiden ere long became pregnant. Then the father and mother, astonished at their daughter being pregnant asked her, saying, "Thou are pregnant by thyself. How art thou with child without having known a man?" She replied, saying: "I have conceived through a beautiful young man, whose name I know not, coming here every evening and staying with me." Therefore the father and mother, wishing to know who the man was, commanded their daughter, saying: "Sprinkle red earth in front of the couch, and pass a skein of hemp through a needle, and pierce therewith the skirt of his garment." So she did as they had bidden; and on looking in the morning, the hemp that had been put in the needle went out through the hole of the door-hook, and all the hemp that remained was only

three twists (Jap. *mi wa*). Then forthwith knowing how he had gone out by the hook-hole, they went on their quest following the thread, which reaching Mount Miwa, stopped at the shrine of the god. So they knew that Ōtataneko was the child of the god who dwelt there. So the place was called by the name of Miwa, because of the three twists of hemp that had remained.

The excellent and picturesque road from Sakurai to

Hase (*Inns*, Idani-ya and many others), anciently and still in literature pronounced *Hatsuse*, leads up the r. bank of the Hasegawa. The valley suddenly narrows, and wooded hills close the road in on every side at the entrance to the little town, which owes its existence to the sanctity of the great *Temple of Hase-dera*, or Chōkokuji. This temple is No. 8 of the Thirty-three Holy Places.

(The "Thirty-three Places" — *Saikoku San-jū-san Sho*—are thirty-three shrines sacred to Kwannon, the Goddess of Mercy, in the provinces near Kyōto. They are all carefully numbered, the first being Fudaraku-ji at Nachi in Kishū, and the last Tanigumi-dera in Mino.*

Legend traces the institution of these "Thirty-three Places" to Tokudō Shōnin, a famous Buddhist abbot of the 8th century. This holy man, having suddenly died, was received by two emissaries of Emma-Ō (see p. 47), the God or Regent of the Under-world, and conducted to the latter's iron castle that glitters with gold and silver and with pearls and every kind of precious stone. The god, himself, resplendent as a jewel and beaming with smiles, received the dead abbot with distinguished attention, and forthwith revealed to him the existence of Three-and-thirty Places specially cared for by the Goddess of Mercy, Saviour of the World (*Guse Kwan-ze-on*), who had thus divided herself into many bodies, wishing to succour each human being in the way best suited to his particular spiritual antecedents. But alas! none yet knew of the existence of these shrines: so men went on doing evil rather than good, and kept falling into hell as plentifully as the raindrops fall in a furious summer shower, whereas a single pilgrimage to the Three-and-thirty Places would cause the pilgrim to radiate light from the soles of his feet, and give him strength to crush all the one hundred and thirty-six hells into fragments. "Should peradventure anyone that has accomplished the pilgrimage fall into hell," said Emma-Ō, "I myself will exchange with him, and suffer in his stead, as a teller of false tales. Here, therefore, is a list of the Three-and-thirty Places. Carry it back to the world of the living, and do the needful in the matter. It was for this purpose that I sent for thee hither." Tokudō thanked the Regent of the Under-world for his kindness, but remarked that mortals had grown sceptical in these latter days, and would ask for a sign to accredit his embassage. Thereupon Emma-Ō gave him his own jewelled seal, and the abbot was led back by the same two attendants as before to the sinful world.

Now what had happened there was, that though he had lain as dead for three days and three nights, his body had not grown cold. His disciples therefore had refrained from burying him, thinking that he might possibly be restored to life. When he did awake from the trance, there, grasped in his right hand, was the seal which the Regent of the Under-world had given him. Then he told his disciples

* The complete list is as follows:—

1. Fudaraku-ji, at Nachi in Kishū.
2. Kimii-dera, near Wakayama in Kishū.
3. Kokawa-dera, in Kishū.
4. Sefuku-ji, in Izumi.
5. Fujii-dera, in Kawachi.
6. Tsubosaka-dera, in Yamato.
7. Oka-dera, in Yamato.
8. Hase-dera, in Yamato.
9. Nan-endō, at Nara in Yamato
10. Mimuroto-dera, at Uji in Yamashiro.
11. Kami Daigo-dera, at Uji in Yamashiro.
12. Iwama-dera, in Ōmi.
13. Ishiyama-dera, near Ōtsu in Ōmi.
14. Miidera, near Ōtsu in Ōmi.
15. Ima-Gumano, at Kyōto in Yamashiro.
16. Kiyomizu-dera, at Kyōto.
17. Rokuhara-dera, at Kyōto.
18. Rokkaku-dō, at Kyōto.
19. Kōdō, at Kyōto.
20. Yoshimine-dera, at Kyōto.
21. Anōji, in Tamba.
22. Sōjiji, in Settsu.
23. Katsuo-dera, in Settsu.
24. Nakayama-dera, near Kōbe in Settsu.
25. Shin Kiyomizu-dera, in Harima.
26. Hokkeji, in Harima.
27. Shosha-san, in Harima.
28. Nareai-ji, in Tango.
29. Matsunoo-dera, in Wakasa.
30. Chikubu-shima, island in Lake Biwa in Ōmi.
31. Chōmeiji, in Ōmi.
32. Kwannonji, in Ōmi.
33. Tanigumi-dera, near Tarui in Mino.

all that had happened, and he and they started off on a round of the Three-and-thirty Places, as the first pilgrims to those holy shrines; and as the oldest temple in Japan dedicated to the Merciful Goddess was that of Nakayama-dera in Settau, which the Prince Shōtoku Taishi had built, they visited that first. There also did he leave the jewelled seal in a stone casket.

So far the legend. It would seem that the pilgrimage fell into disuse after the time of the Abbot Tokudō, and was only brought into permanent prominence more than two centuries later by the Emperor Kwazan, in obedience to a vision. This monarch, while himself still but a mere stripling, lost his tenderly loved consort, and having abdicated in A.D. 986, became a monk, and made the pilgrimage round the Three-and-thirty Holy Places in the order which has ever since remained unaltered. In imitation of the original Thirty-three Holy Places, thirty-three other places have been established in Eastern Japan, and also in the district of Chichibu.

Each of the Thirty-three Places has its pious legend, and also a special hymn (*go eika*) which the pilgrims chant several hundred times. Though consisting of but thirty-one syllables, as is the general rule in Japanese poetical compositions, most of these hymns require considerable expansion to render them intelligible in English, owing to the plays upon words and the obscure conciseness affected by the composers. The *go eika* for Hase runs as follows:—

Iku tabi mo
Mairu kokoro wa
Hatsuse-dera
Yama mo chikai mo
Fukaki tani-gawa

which is interpreted to mean, "However oft I make the pilgrimage to Hase's temple, my heart is as greatly touched as if each visit were the first; for Kwannon's mercy is higher than the mountains, and deeper than the torrent-riven valley.")

Founded early in the 8th century and last rebuilt in A.D. 1650, Hase-dera (locally called *Kwannon-dō*) is one of the most striking temples in Japan. It is situated high up on the flank of a hill above the town, and stands half upon the rock, half upon a lofty platform built out from the rock, like Kiyomizu-dera at Kyōto. The main gate, restored in 1894, is at the top of a preliminary flight of steps, whence three other flights in zigzags, roofed over with *keyaki* wood so as to form a gallery, lead to the top of all.

On either side of this gallery are beds of peonies, beautiful to behold about the middle of May, when they are in full bloom. The innumerable slips of paper plastering the small shrine to the r., at the top of the gallery, are pilgrims' cards. The front part of the main building consists of an ex-voto hall 60 ft. long, in front of which is a platform built out on piles and commanding a view of the whole valley. A stone-paved corridor lined with lanterns runs between this interesting ex-voto hall and the holy of holies, where is enshrined the enormous and far-famed gilt image of Kwannon, whose form may be obscurely descried by the dim light of lanterns. On payment of a trifling fee, permission can be obtained to enter this sanctum and stand at her very feet. The entrance is at the back, where, on either side of the door, will be remarked two little wheels used as charms whereby to foretell the future. The inquisitive pilgrim ties a wisp of paper to the wheel, which he then turns rapidly. If the paper wisp is at the bottom when the wheel stops, any desire he may have formed will come true. The bamboo tallies also to be noticed here, are used by pilgrims who make the "thousand rounds" of the building. Just inside the door is a life-size image of Kwannon, standing in front of a

large fresco of Shaka and the Five-and-twenty Bosatsu of Paradise. On its l. hangs a gigantic *mandara*, 18 ft. broad by 30 ft. high, representing that half of the universe called by the Buddhists *Taizō-kai*. Both these paintings are attributed to Kōbō Daishi, as is also a large *kakemono* of the god Dainichi Nyorai hanging opposite to the *mandara*. Thus we pass round to the great image in front, which is made of camphor-wood gilt, and towers to a height of 26½ ft. On the l. side of the sanctum, before emerging, is seen another *mandara* representing the half of the universe called *Kongō-kai*. The two *mandara* together contain figures of three hundred Buddhas. The *Oku-no-in* of this temple, instead of being higher up the same hill according to the usual custom, stands on a separate hill 4 *chō* distant, and scarcely merits a visit. The pagoda was destroyed by fire in 1883; but subscriptions are being raised to restore it.

On leaving the Kwannon-dō to return to the vill., one may visit a building known as the *Senjō-jiki*, because containing a thousand mats, which was formerly the residence of the abbot. One room alone has 150 mats, and all are handsome with *fusuma* by an artist of the Kanō school.

[From Hase a road leads to the shrines of Ise; see p. 305. It is much frequented by pilgrims, who combine the *Yamato-meguri*, as it is called, or Tour of the Holy Places of Yamato, with a pilgrimage to the temple of the Sun-Goddess.]

The 4 miles back from Hase to Sakurai are speedily traversed in jinrikisha, the road being a slight descent the whole way. From Sakurai likewise on to Tōnomine there is a jinrikisha road; but as it soon becomes steep and is rough in parts, good walkers may prefer to go on foot. The whole way is picturesque. At Shimomura, about ½ hr. out of Sakurai, a fine granite *torii* marks the outermost limit of the sacred mountain, the actual Tōnomine being the trifurcated summit seen ahead to the r. Many hamlets are passed through. At that of Kurahashi, but a little off the road, is the *Tumulus of Sūjin Tennō*, one of the emperors of the legendary era (said to have died B.C. 30, at the age of 120).

During some fifteen years, the Japanese archæologists hesitated between the conflicting claims of several neighbouring spots. On the present site stood the little Shintō temple of the hamlet,—a fact which finally fixed their choice. The place was laid out after the orthodox pattern in 1891, the temple having been removed to the hill opposite. The present writers, who passed there while the work was in progress, cannot say that anything much resembling an artificial mound, or indeed a mound of any sort, was discernible.

At the upper end of a village called *Yainai-chō*, a covered bridge leads across into the grounds of the justly famed temple of

Tōnomine (locally pronounced *Tōnomune*), the way being along an avenue of monumental cryptomerias. The magnificence of the timber, the purling of the brook below, the rich green everywhere, and the deep shade combine to form a scene at once impressive and delightful. Jinrikishas may go no further than the *Ichi no Mon*, or First Gate.

This name does not indicate that there are many successive gates to be passed through. There is but one on the Yainai-chō side. The *Ni no Mon*, or Second Gate, is on the other side of the mountain, by which the traveller departs.

The stone walls beyond it, serving to keep some terraces in place, are all that remain of a large number of priests' dwellings and minor temple buildings pulled down during the present reign.

The temple of Tōnomine, one of the most perfect specimens of Ryōbu Shintō architecture, was raised in honour of a celebrated nobleman and statesman of the 7th century, named Kamatari, who had two sons, Tankai and Jō-e. The latter

it was who built the temple, bringing back with him from China, whither he had been sent to study, all the materials for the thirteen storied pagoda, with the exception of the top storey which proved to be more than his junk could hold. In those days, however, such mishaps were easily remedied, and the thirteenth storey flew after him across the sea on a cloud, and so completed the edifice. According to tradition, Kamatari and his friends retired to this mountain to plan the assassination of Soga-no-Iruka, a nobleman who had ingratiated himself with the Empress Kōgyoku, and formed the bold design of placing himself on the throne. Hence the name of *Damu no Mine*, or Conference Peak, the word *Damu* being afterwards corrupted to *Tō*.

On arriving at the great red *torii*, we turn to the r. and ascend several steep flights of steps, to the r. of which is a fine grove of maples, whose tints (about the 10th November) are far-famed. Again turning to the r. at the top of the steps, we find ourselves at the *Honsha*, or main shrine, connected with an oratory in the somewhat unusual form of a gallery, which wears the aspect of an exhibition, as the god's sacred car, and other temple "properties," drums, arrows, and old swords of which the temple possesses four thousand, are there laid out in rows. All the temple buildings are red and white, the main shrine being furthermore decorated with gold and green arabesques and geometrical designs, besides beautiful carvings of birds and elaborate metal fastenings.

Round it is a paling (*tama-gaki*), with storks and tortoises inside groups of flowers. Green blinds hide the doorways, to each of which three polished mirrors are attached. The side shrines are dedicated to Kamatari's two sons. Dragons in sepia on a gold ground adorn the lower cross-beams of the portico, and a beautifully executed pair of bronze lanterns bearing date 1755 stand in front of the shrine. The transverse panel in the verandah on its E. side has a white phœnix, while on the corresponding panel on the W. side is a peacock. The roof consists of thick shingling. As at Kasuga in Nara, a troupe of young girls and musicians is in readiness here to perform the *kagura* dance for a small fee. The other principal object of interest is the small thirteen-storied, or more correctly speaking thirteen-roofed, pagoda. The grounds contain numerous other buildings, many of which are now left empty, as the Shintō cult has no use for them. One, seen on the way down and showing traces of elaborate decoration, is the burial-place of Kamatari's wife. The 16th April and 17th November are the two great festival days at Tōnomine.

Here, as from so many other places, women were formerly excluded. They were only allowed to worship from afar, at a temple called *Nyonin-dō*, which the priest will point out on the hill opposite.

Close to the exit from the temple enclosure are two excellent *inns*, called Kōyō-kwan and Hananaka-ya. A short but steep ascent leads up hence to the *Ni no Mon*, or Second Gate, where the temple grounds are quitted. From here it is a good ½ hr. walk to *Shiken-jaya*, a hamlet which belies the import of its name (lit. "four tea-houses"), by having no tea-houses at all. It affords, however, a fine view of the plain that stretches towards Nara. Beginning at the r., the mountains seen are: — Tempō-zan, Futago-yama, Katsuragi-yama, Kongō-san; next, but in the much further distance, Kōya-san, and to its l., that is to the south of the spectator, the sea of mountains covering southern Yamato. Close at hand is a tumulus called *Uba-ga-mori*, marked by a clump of trees and the usual railing. Half the horizon—the N. and E. side—is unfortunately shut out from view by the hilly nature of the foreground.

From Shiken-jaya to the top of the *Ryūzai-tōge* is called a distance of 1 *ri*, but must be considerably less. The way lies mostly through

a delightful wood of cryptomerias and chamæcyparis trees; but some of the hillsides are laid bare from time to time.

The Japanese plan is not to thin out timber gradually, as we do, but to shave whole hillsides bare and then let them alone for many years, while others are similarly treated in rotation. This method saves trouble, as all the timber is simply rolled down to the bottom of the valley without encountering any obstacle, —if possible, to a stream where it is floated down, either in separate trunks or, where the breadth of the stream permits, in the form of rafts.

The view from the Ryūzai-tōge, though pretty, is less extensive than that from Shiken-jaya. The way onward is downhill, with the exception of the short *Yumihari-tōge*. Several hamlets are passed through before entering

Kami-ichi (*Inn*, Tatami-ya), a fair-sized town on the r. bank of the *Yoshino-gawa*. The prospect up the river is pretty, and those to whom the classical literature of Japan is familiar will be interested to gaze on *Imoyama*, the conspicuous and thickly wooded hill about ½ m. distant.

The early erotic poets of Japan make constant mention of *Imose-yama*, which name is interpreted to mean *Imo-yama* and *Se-yama*, or "Mount Mistress" and "Mount Lover." The former of the two is here at Kami-ichi: but no "Mount Lover" can be found in actual geography to correspond with the orthodox interpretation. Various explanations have been proposed. Some say that he has been separated from his mistress, and washed away down the river to Waka-noura in Kishū, while others go so far as to hint that, like the much-quoted Mrs. Harris, he never existed at all.

We now cross the singularly limpid river to the town on the other side, called *Iigai*, the passage being effected by bridge in winter, by ferry in summer.

A similar arrangement obtains at other places along the course of this river, the reason being that the summer floods often pour down with such resistless force as to sweep all before them. Of course the bridges erected for use during the dry season are not costly, and the planks are stowed away to do service again the following year.

The temple buildings at Iigai, standing on a slight elevation and having a parapet in front, belong to the Monto sect of Buddhists. Proceeding a short way down the stream and then turning south, we enter the lower hills. Cherry-trees line the path, and cover the hillside for a considerable distance up to the entrance of the small town of

Yoshino (*Inns*, *Tatsumi-ya, Sako-ya), which is built along the top of a narrow spur, and consists almost entirely of inns and of shops for the sale of articles attractive to pilgrims.

[Yoshino may also be reached in 1½ hr. direct from Nara by rail to Ōji, Takada, and Kuzu, changing cars twice *en route*. From Kuzu it is some 4 *ri* by jinrikisha over the steep *Kurumoi-zaka-tōge*. An alternative is to alight at Unebi station, whence 4½ *ri* to *Muda* by jinrikisha, and 1 hr. walk up to the village.]

During the week or ten days in mid-April when the cherry-trees are in blossom, the little village has all the bustle of a camp, and it may be advisable to engage rooms beforehand.

These trees, which are supposed to number exactly a thousand, but are really much more numerous, have for centuries been famous throughout Japan. There is no sight in the land comparable to them for beauty when covered with delicate pale pink blossom. Further up the mountain side, beyond the town, is a second plantation.

Half-way up the town stands a huge bronze *torii*, built of broad rings 4 ft. in diameter, and indicating the approach to the large temple of *Zō-ō-dō*.

Founded by Gyōgi Bosatsu early in the 8th century as an offshoot of the temple raised on Omine by his master En-no-Shōkaku, this temple has undergone many vicissitudes. The present buildings date, for the most part, from 1591. Early in the present reign, they were taken from their Buddhist occupants, and handed over by the Government to the

Shintoists: but in 1886 they were handed back from the Shintoists to the Buddhists, when the colossal statue of Zō-ō Gongen and the other temple properties were restored to their original places, though with a lustre somewhat dimmed by poverty and neglect.

A large red two-storied gate and two flights of steps lead up into the court fronting the great temple hall. The pillars supporting this lofty building are huge trunks, lopped of their branches and roughly trimmed. Their gradually tapering form recalls the way in which the stone columns of Doric temples derived their shape from the primitive trunks which they replaced. One of the pillars is a gigantic azalea, at least 30 inches in diameter, brought from Mount Ōmine, where those shrubs frequently attain to an enormous size; the rest are cryptomerias. Ex-voto pictures of proportionate dimensions and great age adorn the walls of the portico. The huge image of Zō-ō Gongen carved by Gyōgi Bosatsu, standing behind the altar, is 26 ft. high and of terrific aspect, and is flanked by statues scarcely less colossal (22 ft.) of Kwannon and Miroku. All three lift their r. foot to trample on the clouds, and the l. to trample on the four great oceans. Their stern expression shows that their minds are bent on repressing the demons of which the universe is full.

A little further on is *Yoshimizu Jinja*, a small temple in which Yoshitsune (p. 88) and Benkei (p. 71) are said to have spent three years, and which later, in the 14th century, served as the abode of the fugitive monarch Go-Daigo (p. 72). Every tree, every stone in the enclosure has a name recalling some act of one or other of these three personages,—the tree to which Yoshitsune made fast his horse, the rock into which Benkei drove two iron nails to prove his strength after seven days of abstinence, etc. The room which Go-Daigo used to occupy is still shown, as are various works of art. On the hill opposite, $7\frac{1}{2}$ *chō* distant, stands the temple of *Nyoirin-ji*, where Go-Daigo lies buried.

There are several minor temples, but Zō-ō-dō is the only one that will interest most travellers. Yoshino is noted for its *kuzu*, a kind of starch, which is sold both in the pure state and also as a sweetmeat in the shape of cherry-blossoms, a real blossom of last season's blooming being enclosed in each daintily done up box. The starch, when properly made, is very palatable, and almost indistinguishable from American corn-starch.

[*Yoshino* is the name, not only of a town, but of the surrounding extensive tract of wild mountainous country, to explore which it affords a convenient starting-point; and neither the mountaineer nor the botanist will regret devoting some days to this object. The peaks vary from 5,000 ft. to 6,000 ft. in height. The names of the principal ones are Misen, Shaka-ga-take, Ōmine (locally pronounced Ōmune), Inamura, and Shichimen-zan. The narrow valleys intervening between their spurs support a scanty but industrious population, who, by terracing even the steepest hillsides, contrive to raise sufficient barley for their subsistence. Yet a wide tract remains uninhabited, and much of it is even untraversed. Boars and the goat-faced antelope abound; and a few deer and bears, with an occasional wolf, are also to be seen. The boars are so numerous, that throughout this region all cultivated plots have to be protected from their inroads by strong stockades called *shishigaki*, and it is not unusual to see a whole valley thus fenced in.

The summits are almost without exception clothed at high elevations with forests consisting chiefly of conifers, beeches, and oaks both evergreen and deciduous, magnolia-trees, etc.; but the lower slopes are not infrequently covered with plantations of cryptomeria and chamæcyparis. There are also a few small copper-mines; but timber-cutting and timber-dressing form the chief employment of the peasantry.

The distance from Yoshino to the top of **Ōmine**, though locally estimated at 6 *ri*, is probably less; anyhow, the expedition there and back occupies the whole of a long summer's day. The fatigue connected with it arises from the fact of its not being a single climb, but a succession of ups and downs over *Kotenjō*, *Ōtenjō*, etc. From a resting-place called *Dorotsuji* to the top is the worst bit, where ladders have been placed against the steep rocks. The pilgrims choose this spot for changing their *waraji* and washing their hands, to avoid provoking the wrath of the god by trespassing on his domain in a state of impurity. The summit is sacred to the Buddhist saint who first trod it, En-no-Shōkaku; and there, in front of a temple erected in his honour, may be seen several fine bronze images, which represent him equipped for a pilgrimage, with one-toothed clogs on his feet, and accompanied by his faithful demons Zenki and Goki. The view is very fine, even the cone of Fuji being visible on a clear day, though not less than 180 miles distant.

From the summit of Ōmine, it is a 2 hrs. descent to a place called *Dorogawa*, which, being resorted to by pilgrims bound for Kōya-san, possesses several *inns*.

From Dorogawa back to Yoshino through a succession of deep, thickly wooded valleys at the W. foot of the range, is an easy walk of 4 *ri*.

A fully equipped mountaineer might, after sleeping at Dorotsuji or at the top of Ōmine, proceed to make the ascent of **Misen** and of **Shaka-ga-take**, — one day for each mountain, descending to Dorogawa as before.

In proceeding from Yoshino to Kōya-san, pedestrians may, instead of taking the easier jinrikisha route described below, go over Ōmine to Dorogawa, whence a day and a half by the pilgrim route leading along the lovely valley of the *Ten-no-kawa*, with its limpid stream, its picturesque rocks, and its pinnacled and grandly timbered hills,—12 *ri*. Fair accommodation at *Hirose*, *Sakamoto* (at foot of the Tengu-mi-tōge), and other villages.

Rougher, but still feasible, would be a trip down the eastern side of the range, viâ the limestone caves of *Kashiwagi*, to *Nanairo* on the upper waters of the Kitayama-gawa, and so on to Doro-Hatchō and Shingū, see Route 38.]

On leaving Yoshino for Kōya-san, a walk of 1 hr. offering a succession of delightful views, leads down to the Yoshino-gawa, which is crossed at a point shortly below Kami-ichi, from a village called Saso on the l. bank to one named *Muda* or *Mutsuda* (*Inn*, Hara-ya) on the r. The extremely sharp peak seen to the r. on the way down, is the Takami-tōge on the borders of the province of Ise. It is interesting to watch the rafts descending the river. Though very long, they glide easily among the shoals, under the management of

skilful steersmen, because built in sections having a partly independent motion, like the cars of a railway train. Jinrikishas can be taken the whole way from Muda to Kamuro. The road, which leads down the r. bank of the river, is excellent, and the scenery pleasantly rural, though not calling for special remark. It would show to better advantage if the traveller came from the opposite direction, as the higher mountains would then be in front instead of behind. Between the hamlets of *Ada* and *Uno*, the road diverges from the river to climb a gentle ascent called Uno-tōge. Of the high mountain mass visible from the Ada tea-house, the portion to the r. is Ōmine, that to the l. Ōtenjō. At the hamlet of *Sanzai*, the road from Ōsaka joins in on the r., Kongō-san rising just beyond in the near distance.

Gojō (*Inn*, Omote-ya) is a fair-sized town, with plenty of tea-houses. Train may be availed of from here to the next large place,

Hashimoto (*Inn*, Yoshino-ya), where again taking jinrikisha, one crosses to the l. bank. The vill. of

Kamuro (*Inns*, Kome-ya, Tama-ya) stands at the entrance of the side valley leading up to Kōya-san, its *raison d'être* being the accommodation of pilgrims to that shrine. Bands of pilgrims may be found taking a meal there at any time of day in spring, the fare provided being vegetarian when they are on their way up as contrite sinners, but generously supplemented with fish and eggs—the Japanese substitutes for meat—when they are returning downwards, pardoned and at peace with all the gods. The traveller will probably be told at Kamuro that the distance to Kōya-san is only 3 *ri;* but the *ri* in this mountain district consists of 50 *chō*, which brings the distance up to 4 *ri* 6 *chō* of standard measurement, or 10¼ miles English. It must all be walked or done in *kago*, and is a succession of steep ups and downs, the former predominating; but the eye is so charmed at every turn that fatigue is forgotten. Several villages are passed through, of which the best are *Kane* (*Inn*, Naka-ya) and *Kamiya* (*Inn*, Hana-ya). During the first half of the walk, beautiful glimpses are obtained from time to time of the Yoshino-gawa flowing far below. There is little or no shade, and the palmettos on the hillsides bear witness to the exceptional warmth of the climate of this district. For the second half, the way leads up amidst magnificent timber, chiefly conifers, to behold which and to enjoy whose delicious shade and fragrance, would of itself repay the trouble of the expedition. Most of the finest specimens are chamæcyparis. Strangely enough, but few examples are seen of the species to which Kōya-san has given its name—the *Kōya-maki* (*Sciadopytis verticillata*). This superb forest, which now belongs no longer to the priests but to the central government, rings with the rhythmic chant of the coolies who laboriously bear down the timber from mountain recesses situated above the monastery. It is thus conveyed to Wakayama, the capital of the province, and thence shipped in junks to Tōkyō. A bridge little worthy of its high-sounding name, *Gokuraku-bashi*, that is, the Bridge of Paradise, marks the beginning of

Kōya-san proper (1,040 ft.), and of the last and steepest portion of the climb.

[Kōya-san may also be reached direct from Kōbe by rail viâ Ōsaka, Ōji, and Takada to Hashimoto in about 5½ hrs., whence walk up as indicated above.]

The forest grows thicker and thicker, till at last we reach a plain black gate forming the back entrance (*Fudōzaka-guchi*) to the temple grounds. The exceptionally

fine bronze image of Jizō just outside dates from the year 1745, —the gift of a female devotee. The smaller but handsome bronze Kwannon inside the gate to the l. dates from 1852. From here it is but a few yards to the *Sankei-nin Torishirabe-sho*, or Office for the Examination of Pilgrims, where the traveller will be asked whence he comes and at which temple he desires to lodge, and will then be furnished gratis with a guide to conduct him thither; or, if he have no preference and no letter of introduction, some lodging will be assigned to him. This question of the lodging is important, as Kōyasan has no inns. The temples do duty for them,—or rather the priests' residences included in the Japanese term for a Buddhist temple (*tera*). Many are apt to be too full of pilgrims of the lower class to afford pleasant quarters. The most aristocratic are Shōjō Shin-in possessing fine suites of rooms, Henjō Kō-in, Kongō Sammai-in, and Jōki-in. The people at Kamuro will probably endeavour to persuade the traveller into patronising some inferior house, with which they are in league. Of course the priestly hosts provide no foreign food, neither is fish or flesh of any sort tolerated in the village, though liquor is permitted. The visitor, therefore, who cannot make up his mind to vegetarianism for a single day had better see the sights, and go on to one of the villages below. In any case he should remember that his hosts are monks, not innkeepers, and must refrain from ordering them about. There is no fixed charge for board and lodging; but it behoves the visitor to be liberal, and to give at least as much as he would pay in a first-class inn. The service of the rooms is all done by acolytes, no woman being admitted to any such employment. Indeed, it is only since the last revolution that women have been permitted to make the pilgrimage at all. None may even live in the village, the business at all the shops being exclusively in men's hands, whence possibly the exceptional silence pervading the place. The pilgrims are wakened before dawn, and the traveller may, if he likes, assist at matins, which service is performed in a hall lined with thousands of funeral tablets, prayers being offered up for the souls of those whose names are inscribed thereon.

Kongōbuji—for that is the proper name of the monastery, Kōya-san being only the name of the mountain on which it stands—is one of the oldest religious foundations in Japan. It dates from A.D. 816, having been then founded by the great saint, Kōbō Daishi, to whom the Emperor Saga made a grant of land for the purpose. As Kōbō Daishi was on his way up the mountain, he met Kariba Myōjin, the Shintō god of the locality, who, being addicted to the chase, was accompanied by two dogs. This god promised his protection to the monastery, and in return for this the Shintō temple of Nyū, dedicated to the mountain-god's mother, was afterwards built in one of the neighbouring valleys. This legend is the explanation given of the toleration of dogs on Kōya-san, while no other animals are permitted to enter the precincts. Other prohibitions existed in former times against musical instruments, the planting of bamboos or trees that could be turned to profit, archery and football, gambling and checkers, bamboo brooms, and three-pronged hay-forks. The principal mediæval benefactors of the monastery were the Emperor Shirakawa and the Taikō Hideyoshi. The latter's nephew and adopted son Hidetsugu committed *harakiri* here. Kōya-san has experienced no striking reverses, though, like all Buddhist monasteries, it has suffered to some extent from the recent disestablishment of Buddhism. Its greatest enemy has been fire. The conflagrations of 1843 and 1888 were the most disastrous during the past century. The great pagoda perished on the former occasion, and has never been restored. On the latter, when the fire lasted for two days (11th—12th February), large numbers of the priests' dwellings were swept away, but fortunately no edifice of special importance. A treasure of which the monastery is justly proud is a collection of eight thousand scrolls of the Buddhist scriptures written in letters of gold and elaborately ornamented with silver designs. These scrolls are valued at over half a million *yen*.

The sights of Kōya-san take half a day to see. The first and most im-

pressive is an enormous Cemetery, through which leads an avenue of cryptomerias 18 *chō* long; or rather the cemetery is a kind of irregular avenue laid along a magnificent cryptomeria forest. Not that most of the bodies are actually interred here. In many cases the so-called tomb is merely a monument raised to the memory of the dead believer, who, through this nominal burial by the side of Kōbō Daishi, obtains the spiritual privilege of rebirth into the Tosotsu Heaven, or into Jōdo, "the Pure Land of Perfect Bliss." In other cases, after the corpse has been cremated, the Adam's-apple and some of the teeth are sent to Kōya-san, these remains being consigned to a common pit called *Kotsu-dō*, or the Hall of Bones, in the case of persons who cannot go to the expense of a separate tomb. At all events, their funeral tablets are sent to the monastery to be prayed over daily. As one walks along the avenue, a special cicerone who has all the names by heart, points out the most important graves. After crossing the *Ichi no Hashi*, or First Bridge over the tiny Odogawa, the monuments of the Daimyōs of Sendai, Uwajima, Kago, and Satsuma are among those first passed. Such noblemen's monuments may be distinguished from those of commoners by their peculiar pagoda shape (Jap. *sotoba* or *gorin*, see p. 44). A little off the road to the r. are the graves of the celebrated heroes Atsumori and Kumagai Naozane, and then those of the Daimyōs of Hizen, Matsumae, and Chōshū; then—but we can only pick out a few names from among thousands—the early warrior Tada-no-Manjū (this is the oldest monument in the cemetery), the 16th century chieftain Takeda Shingen, the Hachisuka family, Ii-Kamon-no-Kami, the Daimyōs of Tosa, the traitor Akechi Mitsuhide whose monument has been riven from top to bottom by a thunderbolt as a warning to faithless servants, and so on *ad infinitum*. In the case of great families, many subsidiary monuments surround the chief one in the little enclosure, and before this often stands a *torii*, the stone for which, as for all the monuments, is brought from a place in the province of Bizen called Mikage, a word that has come to be the Japanese name for "granite." The monument of the Ichikawa Danjūrō family of actors, just before reaching the *Naka no Hashi*, or Middle Bridge, is distinguished by a thin pillar. That with a praying-wheel in front is dedicated to Jizō, and is called the *Ase-kaki Jizō*, because believed to be covered every morning with the perspiration which that god's sufferings in hell for the good of the human race bring out on his body. The Daimyōs of Geishū have the second largest monument in the cemetery, those of Suruga the largest of all, 28 ft. high. Next we come to that of the Imperial Princess Sei-Kwan-In-no-Miya, to those of the celebrated poet Bashō, of the saint Enkō Daishi, of Asano Takumi-no-Kami (the unhappy lord of the Forty-seven Rōnins), etc., etc. We next arrive at a shrine containing one thousand gilt images of Amida, with another beside it having a statue of Kōbō Daishi at the age of forty-two, carved by himself; and after that another temple, with pictures (*mandara*) by the same saint of the two halves of the Buddhist universe (*Kongō-kai* and *Taizō-kai*). The next feature in the walk is afforded by some bronze images of Jizō, Fudō, and Dainichi, placed behind a trough of water. Believers sprinkle this water over the images, in order to benefit the souls of their own ancestors. Immediately beyond is a small bridge called *Mumyō no Hashi*, or the Nameless Bridge, a corruption of *Mi-myō no Hashi*, or Bridge of the August Mausoleum. It is believed that no one can cross this bridge who, for moral reasons, is unacceptable to Kōbō Daishi.

There is a tradition that Hideyoshi made a pilgrimage hither after he had risen to the highest position in the empire, and, accompanied by the high priest alone, came at night as far as the bridge, crossed it, and turned back again without going as far as the tomb, thus satisfying himself that the slaughter he had been compelled to make of his enemies in order to seize the supreme power and restore peace to the nation, was approved by Kōbō Daishi, and that he might now pay his formal visit on the morrow in full state, accompanied by all the princes, without fear of being put to shame before them.

A separate enclosure to the l. contains the unpretentious monuments of several Mikados. We next reach the *Mandōrō*, or Hall of Ten Thousand Lamps, but first look in at the octagonal *Kotsu-dō*, or Hall of Bones already mentioned, and peer through the gate of the *Go Byō*, or Tomb of Kōbō Daishi, which is never opened save on the 21st day of the 3rd moon, old style, when new vestments are provided for the dead saint. We also perceive two small Shintō shrines just showing through the thick trees. The Mandōrō is a wooden building 100 ft. long, and somewhat less than half that in depth, with closed grated shutters. As far as the eye can penetrate the darkness of the interior, countless brass lamps may be seen ranged in rows. Of these only about one hundred are kept lighted, the present reduced state of the monastery's exchequer not permitting expenditure on a more lavish scale.

No offering can be more acceptable in the eyes of Buddhistic piety than burning lamps, which typify the refulgent wisdom of the gods Dainichi and Amida. A story is told which recalls the Bible story of the widow's mite:—On some great occasion a rich man presented ten thousand lamps, while a poor woman, who had nothing, cut off her long tresses to make up money enough to present a single lamp. Nevertheless her offering was the more acceptable of the two; and when a gust of wind arose, the rich man's ten thousand lamps were all blown out, while the poor woman's single lamp shone on with increased brilliancy. Accordingly the largest lamp in the hall is called the *Hinja no tō*, or Poor Woman's Single Lamp.

So far the Cemetery. The traveller now returns the way he came, and after picking up his luggage at the temple where he spent the night, will see the rest of the sights on his way to the gate leading in the direction of Wakayama.

Leaving the temple where we have lodged, we wend through the village, accompanied as before by our priestly guide, sad traces of the great fire of 1888 being visible all around. First we visit the *Kongō-buji*, or abbot's residence, an unusually handsome specimen of Japanese domestic architecture, adorned with gold sliding-screens by Kanō Tan-yū, Sesshū, Tanzan, and other classical artists. An old-fashioned arrangement to be seen here, as in other residences of the monks, is what is called the *irori no ma*, or "hearth room," which is an apartment having a large square chimney like a pillar, and a small altar on one side. The monks sit round this heated pillar in winter to recite their scriptures. The room where Hideisugu committed *harakiri* after he had fallen into disgrace with his father, has been restored exactly in the style of his period (end of 16th century).

We next proceed to the *Shichi-dō Garan* (see p. 43), or temples proper, and passing by several which are uninteresting, stop to examine the

Kondō, or Golden Hall. Burnt in 1843, but restored in 1852, this grand edifice fully deserves its name, for the interior is ablaze with gold and glorious colouring. Nor is it only beautiful. The *keyaki* wood, of which the huge beams and columns consist, proclaims its solidity; and even the magnificent carvings adorning the exterior are of the same material, some of the slabs being 9 ft. long by 4 ft. high. The plan of the building is three squares, one within the other. The outermost of these squares is the uncoloured carved shell just mentioned; that next to it is the *gejin* or

nave, while the innermost is the *naijin* or chancel; and this it is that the artist has so splendidly decorated with gold, with paintings of angels and Buddhist deities, and with coloured carvings of birds. Images of the deities Kongō Satta, Fudō, Fugen, Kon-gō-ō, Gozanze Myō-ō, and Kokuzō Bosatsu stand on a raised dais, whose sides are filled in with the peony and lion in gilt open-work, while the ceiling above them glows with rich paintings of dragons with a phœnix in their midst. The shrine guarded by these images contains one of the god Yakushi carved by Kōbō Daishi himself. The *mandara* hanging to the pillars represent, as usual, the two halves of the Buddhist universe. On leaving, notice the paintings of the Sixteen *Rakan*, which are about 9 ft. sq. and executed in an extremely florid style. The holy men are painted in four groups.

In an adjacent building some gigantic gilt images of the Go-chi Nyorai, or Five Gods of Wisdom, formerly in the Pagoda, have now their temporary abode. The *Saitō*, or Western Pagoda, is a two-storied building of a curiously complicated style of construction. Among other minor buildings, may be mentioned two small Shintō shrines dedicated to the aboriginal Japanese gods who ruled the mountain before Kōbō Daishi's advent,—brilliantly painted with red ochre, and forming a striking contrast to the adjacent grey unpainted Buddhist shrines; also the *Kyōdō*, or Revolving Library, elegantly constructed in the shape of a two-storied pagoda, and the *Miei-dō*, containing a celebrated portrait of Kōbō Daishi painted by his disciple Prince Shinnyo, the eyes of which were dotted in by the saint himself.

Leaving the enclosure that holds all these buildings, we turn r., and see ahead the summit of *Jin-ga-mine*, 50 *chō* distant from the far end of the great Cemetery, and affording—at least so the monks declare—a view over portions of no less than thirty provinces. To the l. is the Seminary (*Gakurin*), which is not usually visited, but which is excellently fitted up to accommodate the 120 indoor students and 200 outdoor students who resort to it for theological instruction. Since 1895, "general Buddhism" (whatever that may be) has, by government order, replaced the exclusive teaching of the doctrines of the Shingon sect, and modern sciences have been added to the curriculum. Some of the class-rooms are fitted up in European fashion with benches and blackboards, while others retain the old Japanese style,—mats, a sort of dais for the lecturer, and a *kakemono* of Kōbō Daishi at one end of the room. Each bedroom is shared by two or three students. Before meals, a long Buddhist grace is intoned.

The inspection of the Seminary concluded, we retrace our steps a little, and soon reach what is called the front gate (*omote-mon*) of the monastery grounds, a handsome structure decorated with carvings by Hidari Jingorō, which leads in the direction of Wakayama; for the Kamuro way by which we came, and which is now the more frequented of the two, is officially termed the back way (*ura-guchi*). Kōbō Daishi came up from the Kishū or Wakayama side,—a tradition whose details are commemorated in several monuments which we successively pass on our walk down. The scenery is picturesque the whole way. It is necessary to walk at least as far as the hamlet of *Shiga*, a distance of over 4 *ri* from Kōya-san, nor can jinrikishas be counted on till reaching the busy little town of Kokawa.

[Most Japanese nowadays sacrifice seeing the *Omote-guchi* way to obtaining the convenience of jinrikishas 1 *ri* sooner. This they effect by following the Kamuro road down as far as

Kamiya, where they diverge l. to *Kudoyama* (*Inn*, Mori-kan) on the river.]

Kokawa (*Inn*, *Kana-ya) lies in the broad valley of the Kinokawa (or Kii-gawa), and on the high road to Wakayama. *Kokawa-dera*, the great Buddhist temple of this place —No. 3 of the Thirty-three Holy Places—is an ancient and celebrated shrine, founded in A.D. 770. As usual in this land of wooden buildings, fire has more than once done its destructive work, and the present edifices date only from the 17th century. The principal gateway contains fine statues of the Ni-ō, colossal in size and excellently preserved. A little further on is a building, called *Dōnan San no O Dō*, curiously decorated with open-work wood-carvings nailed on to the panels of the front and sides, and representing incidents in the history of an image of Kwannon shaped like a young boy, which is declared by tradition to have emerged miraculously from the pond close by. Several handsome bronzes and a stone with the impression of Buddha's feet next attract our attention. Passing through the second gateway with its images of the Shi-Tennō, we enter a picturesque garden, containing some magnificent old camphor-trees; one, in particular, would take seven men to encircle it with outstretched arms. The cherry-blossoms, too, are very fine. The *Hondō* is a plain building about 102 ft. square, whose outer gallery is all hung with modern inscribed tablets. The images of the Twenty-eight Followers of Kwannon, r. and l. of the main altar, whose shrine is never opened, are excellent ancient works of art. On a terrace at the back stand two brightly decorated shrines dedicated to the Shintō gods of Nyū and Nyaku-ichi, the aboriginal guardian deities of the place. The temple is rich in miscellaneous treasures and manuscripts, to be allowed to inspect which, however, requires a special introduction. An unusually large *Gyōgi-yaki* jar (see p. 72) is the only curiosity shown to all comers.

The traveller, who now emerges from the mountains into the civilisation of the plain, will be struck with the variety of quaint and beautiful tiles at the corners of the roofs of the houses. Some are shaped like demons' heads, some like shells, some like flowers, etc. The whole way into Wakayama from Kokawa lies down the smiling valley of the Kinokawa, with its screen of hills on either side. Notice the lines of *haze* or vegetable wax-trees, from whose berries are made the candles for which this province is famous. When November comes, the leaf of this tree almost vies in beauty with that of the maple, so brilliant are its hectic hues. The river is crossed by a long bridge joining *Iwade* on the r. bank with its suburb of **Funato** on the l. bank, where the railway station stands.

[Those interested in temples are advised to go 1 *ri* out of their way to view the now nearly deserted, but still stately, remains of the monastery of *Negoro-ji*, a branch of Kōya-san dedicated to Fudō, the monks of which waged successful war against Nobunaga in the 16th century. It must have been one of the most extensive religious establishments in Japan, and a perfect example of the *Shichi-dō Garan*. The various temples and priests' houses extended over two hillsides, and the architecture of what remains has a tranquil and impressive aspect. The immense park-like grounds are full of lovely cherry-trees and pine-trees, the former a brilliant sight in April.]

Wakayama (*Inn*, Fuji-gen; but it is better to stay at the Ashibe-ya at Waka-no-ura)

This large but quiet place, now the capital of the prefecture of Wakayama, was formerly the castle-town of the Daimyōs of Kishū who were descended from the eighth son of the Shōgun Ieyasu, and endowed with a fief of 555,000 *koku* of rice. The family held very exalted rank, being one of the three distinguished by the title of *Go San-ke* (see p. 242). Its domain included the whole province of Kishū, together with that of Ise as far north as Matsuzaka.

possesses three great attractions,—the castle of its former lords, the temple of Kimii-dera, and the scenery of Waka-no-ura. All three lie in the same direction,—south from the inn,—and can be done in a single afternoon, though the pleasanter plan is to devote a whole day to loitering about the beautiful neighbourhood of Kimii-dera and Waka-no-ura. A request for permission to visit the castle should be made through the innkeeper to the prefectural authorities.

Wakayama has little trade, the only manufacture worth mention being a cotton material called *menfuranneru*, which simulates the appearance of flannel, and is widely used among the lower classes, not only of Japan, but of China and Korea. A certain amount of timber, floated down the Kinokawa, is also exported.

The *Castle* of Wakayama is probably the most perfect extant specimen of that style of architecture in Japan; for though strictly *ancien régime*, it dates only from about 1850, just before that *régime* had begun to totter, and even the sword and spear-racks in the lower storey are still intact, the wood looking as new as if only put in place yesterday. The building, which is three-storied, crowns a densely wooded hill, and exhibits the peculiarity that part of its fortifications rise directly from the neighbouring roadway, without being protected by a moat. The panorama from the top includes:—W., the mouth of the Kinokawa and the sea; S., in the distance, the mountains of Arida, the land of oranges; E., other nearer mountains of which Ryūmon-zan is the highest, the fertile valley of the Kinokawa studded with villages, the mountains about Kōya-san, then Kongō-san and the other mountains of Yamato; N.E., the Katsuragi range which shuts in the valley at no great distance, the lowest point being the Onoyamatōge leading over to Sakai; and N.W., the promonotry of Kada which almost seems to touch the island of Awaji, to whose l. the mountains of Awa in Shikoku are visible in the blue distance. At one's feet, on all sides except the S., is the town. On that side there is emptiness, because the dwellings of the *samurai*, which formerly stood there, have been demolished and the sites turned into fields,—an eloquent, though mute, witness to the political change that has transformed modern Japanese society.

Kimii-dera lies 1 *ri* 25 *chō* S. of Wakayama by a good jinrikisha road. It is No. 2 of the Thirty-three Holy Places, belongs to the Shingon sect, and is said to have been founded in A.D. 770 by a Chinese missionary named I-kwan, though the present *Hondō* is only some two and a half centuries old.

According to legend, the reason for building the temple in this particular spot was the discovery here, under a tree, of a miraculous image of the Eleven-faced Kwannon, now enshrined in a large reliquary behind the high altar. As this image was far too sacred to be exposed to public gaze, I-kwan carved another, of the Thousand-handed Kwannon, for the adoration of the common herd. This stands in a recess to the r. of the reliquary just mentioned. The chief festivals are celebrated on the 18th March and 9th July.

Though Kimii-dera is doubtless a fine temple finely situated, its chief glory is its view,—not a very extensive one, but absolutely lovely and characteristically Japanese. The spectator himself, from the temple court or the priests' handsome reception rooms, stands just at the height above the view that an artist would choose; and he

looks out W. towards the sea over a scene recalling that from Nōkendō near Yokohama, or from Tesshūji over Mio-no-Matsubara,—a delicious labyrinth of land and water, of which the principal feature is the extremely narrow strip of land, more than a mile long, called

Waka-no-ura.

A sandy peninsula, narrow and fantastically overgrown with pines, enclosing a little bay, and having islands or hills near to it, is the Japanese *beau idéal* of scenery, their taste being not for savage, Alpine, overpowering grandeur, but for the esthetic, the soft, the well-proportioned in form and line,—the civilised, if one may so express it. Poets have sung the beauty of this spot ever since Japan has had a literature. The following stanza of Akahito (see p. 70) is familiar to every Japanese adult:—

Waka-no-ura ni
Shio michi-kureba
Kata wo nami
Ashibe wo sashite
Tazu naki-wataru

that is, rendered literally,

"On the shore of Waka
When the tide comes flowing in,
There being no dry land,
Towards the reedy place
The storks fly across crying."

The reeds of a thousand years ago are commemorated chiefly in the name of an excellent inn, the *Ashibe-ya*; there are now few, if any storks left, for the law which protected them as sacred birds lapsed when feudalism fell: and most of the pine-trees on the peninsula were hewn down when they, too, ceased to be protected by immemorial custom. The peasants took it into their heads that the shade of the pine-trees was injurious to the fields behind. Now, however, the same peasants would give much to have the trees back again, as the salt sea spray, which they warded off, blasts the crops.

While the traveller has been seeing Kimii-dera, his guide or jinrikisha-man should have been instructed to engage a boat, in which —jinrikisha included—the party will cross the shallow inlet to Waka-no-ura, a distance of 18 *chō*, to the hill called *Seyama* or Imoseyama (comp. p. 372) at the root of the little peninsula. Kimii-dera looks grandly fortress-like as one recedes from it, and the views are charming all the way across. To take the air in this manner is a favourite pastime of the citizens of Wakayama on summer evenings; and Waka-no-ura has inns and tea-houses where the cravings of the inner man may be satisfied. What one chiefly goes out to see is a group of little hills, whose curious rocks and fantastic pine-trees (*sagari-matsu*) form a natural landscape garden, of which piety has availed itself to erect a pagoda and several shrines. The rock is called *Kishū-ishi* by the Japanese, to whom its beautiful slate-like appearance recommends it for use in the gardens of the wealthy.

The names of the principal spots visited at Waka-no-ura are Ashibe-no-ura, Imose-yama, Shiogama, Tamatsu-shima, Tengu-yama, the hamlet of Dejima, and Gongen-yama. It is worth mounting Tengu-yama for the sake of the view. That from Gongen-yama is also much admired. On the way back to Wakayama by jinrikisha, one passes the Shintō *Temple of Akiha-san*, a branch of the shrine referred to on p. 240. The Wakayama Akiha-san is famous for its maple-trees, and for a Buddhist temple dedicated to the Five Hundred Rakan.

A walk or jinrikisha ride along the coast S. from Wakayama, affording lovely views, is that to *Shiotsu* on the way to Kumano (see next Route), or to the *Fude-sute-matsu* near Fujishiro on the way to Shiotsu.

Steamers leave Wakayama daily for Ōsaka, calling in at *Kada*, where there is a temple for which women have a special devotion. The distance by road from Wakayama to Kada is 3 *ri* 23 *chō*, whence to rejoin the railway at *Fuke* is about 2½ *ri* more. There is also constant steam communication between Wakayama and Tanabe, Kushimoto, and other little ports in the Kishū-Ise peninsula, ending up at Yokkaichi.

The railway into Sakai from Wakayama first cuts N. across

country, coming out near the coast at *Fukc*. The most important stations are *Kaizuka* and *Kishiwada*. These together form one large but rather squalid town, soon after passing which we reach the prosperous city of *Sakai* (see Rte. 34). From this place it is only a 20 min. run to **Ōsaka.**

ROUTE 38.

Through Kumano to Ise.

WEST COAST OF KISHŪ. TEMPLES OF HONGŪ AND SHINGŪ. RAPIDS OF THE KUMANO-GAWA AND KITAYAMA-GAWA. DORO HATCHŌ. FALLS OF NACHI. EAST COAST OF KISHŪ. RAPIDS OF THE MIYAGAWA.

This rough, but delightfully picturesque, route is recommended only to those whom considerable experience has inured to Japanese country ways. It might well be combined with Routes 37 and 32. The finest part of it is from Tanabe onwards, the interior of Kishū and the E. coast being on the whole more picturesque than the W. coast. The best time for the trip is spring or late autumn, as the climate of Kishū is exceptionally mild, owing chiefly to the mountains of Yamato which act as a screen to ward off northern blasts.

Kumano is practically another name for the province of Kii or Kishū, the W. part being *Kuchi-Gumano*, i. e. "front Kumano," and the E. part *Oku-Gumano*, or "far Kumano." The two together include *Kujū-ku Ura*, i. e. "ninety-nine stretches of shore." But the name Kumano is used with peculiar reference to the Three Holy Places (*Mi-Gumano* or *Kumano San-zan*) of that province, namely, Hongū, Shingū, and Nachi, the origin of which carries us back past history proper into the legendary age. *Hongū*, lit. "the original temple," (or "palace") is said to have been founded in the reign of Sūjin Tennō (1st century B.C.); *Shingū*, or "the new temple," in the reign of Keikō Tennō (A.D. 71—130), the former being some way up the Kumano-gawa, the latter at the mouth of the same river. Whether fear of the destructive floods for which this river is notorious, had anything to do with the location of the shrines in these particular spots—spots both of them specially likely to suffer, and therefore standing in unusual need of supernatural protection—is a matter for surmise. Be this as it may, the aboriginal Shintō tutelary deities were early adopted by the Buddhists as avatars of Indian gods, under the title of *Kumano Gongen* (conf. p. 48); and all through the Middle Ages the threefold shrines of these Gongen were among the most popular in Japan, and among the most representative of the Ryōbu Shintō style. The Emperor Go-Shirakawa is said to have made no less than thirty-four pilgrimages to them, or at least to Hongū. About the beginning of the 19th century, when the influence of the Pure Shintō school had begun to make itself strongly felt, many changes were effected both in the buildings themselves and in the lists of gods therein worshipped. Hongū and Shingū are now altogether in Shintō hands. Nachi besides its Shintō shrine, possesses a very famous Buddhist one. A curious and inexplicable circumstance connected with the Kumano shrines is the special reverence manifested towards them by the people of the extreme north of Japan, who supply a very large percentage of the pilgrims, and are locally nicknamed *Kwantōbei*, that is, "eastern bumpkins."

Itinerary.

WAKAYAMA to :—	*Ri*	*Chō*	*M.*
Kimii-dera	1	25	4¼
Kuroe		32	2¼
Shiotsu	2	—	5
Minoshima	2	26	6¾
Yuasa	2	35	7¼
GOBŌ	5	11	13
Inami	3	2	7½
Minabe	3	9	8
TANABE	2	10	5½
Misu	2	—	5
Kurisu-gawa	2	18	6
Chikatsuyu	3	9	8
Nonaka		29	2
Ōse	2	31	7
YUNOMINE	2	18	6
HONGŪ		25	1¾

Miyai (by boat)	4	8	10¼
Tado „	4	18	11
Back to Miyai „	4	18	11
SHINGŪ „	5	—	12¼
Miwazaki	1	25	4½
Hama-no-miya	2	12	5¾
NACHI	1	32	4½
Back to Hama-no-miya	1	32	4½
KATSURA		23	1½
Total	65	16	160

(approx.)

Thence by steamer to Kinomoto, Nigishima, Owase, and Nagashima, whence partly by land, partly by river to Yamada, as shown later on in the text. Some of the distances are approximate, though every possible care has been taken to make them correct. A constant cause of change and perplexity is introduced by the construction of new roads (*shindō*), not infrequently followed by the disuse of the same owing to floods or to paucity of traffic. The pedestrian will in any case gain by adherence to the old road, whenever a choice offers. In some parts, new measurements of the chief highways are in progress.

We leave Wakayama by what, as a tribute to popular piety, is still called the *Kumano Kaidō*. Jinrikishas are practicable—with an occasional walk over a hill—all the way to Tanabe and Misu. Passing below *Kimii-dera* (see p. 381), and *Kuroe* noted for its cheap lacquered trays and bowls, we skirt a lovely shore to

Shiotsu, a village on the first of those little landlocked bays—secluded paradises—that gem the coast of Kishū and of Shima. The sea, the dainty little sandy beach, and the view back over Wakayama and the valley of the Kinokawa and across to Awaji and Awa in Shikoku, combine to form a delicious picture.

[Pedestrians can save time and distance, and command still finer views, by diverging l. over the *Fujishiro-saka* before reaching Shiotsu, between the hamlets of *Hikata* and *Shimizu*.]

Before passing *Minoshima*, we cross the shallow Arida-gawa near its mouth, and follow up its l. bank for some miles along an embankment, between rows of vegetable wax-trees (*haze*), the characteristic tree of all this country-side. We are now in the district of *Arida*, notable as the greatest orange-producing centre in Japan; and as we proceed, we find all the lower slopes of the wide, sheltered valleys covered with orange groves.

The cultivation of the orange, first introduced into this district towards the close of the 16th century from Yatsushiro in Kyūshū, succeeded so admirably that, before fifty years had elapsed, not Ōsaka and Kyōto only, but Yedo looked to Arida for their choicest supplies. Forty varieties of the orange tribe are enumerated in Japan, the best-known being the *mikan* proper, or mandarin orange (of which the *Unshū* variety is the most prized), the *kōji*, the *kunembō* (a thick-skinned variety), the *tachibana* and *daidai* or Seville orange, and the diminutive *kinkan* or cumquat. Most Japanese oranges are produced on large umbrageous bushes, only the *daidai* growing on a real tree. The orange is usually grafted on a citron or on a *karatachi* (*Citrus torifoliata*) stock. It is the finest fruit produced in Japan,—and it figures largely in the Japanese New Year decorations. A lucky speculation in oranges was the foundation of the fortune of the eccentric 18th century millionaire, Kinokuni-ya Bunzaemon.

Yuasa (*Inn*, Hiroki-ya) is a dull town, noted for its manufacture of soy. From here to Gobō there is a choice of roads. The new road, practicable for jinrikishas throughout, passes through *Yura*, 4 *ri* 14 *chō*, whence the distance is 3 *ri* 6 *chō* more, or 7 *ri* 20 *chō* (18½ m.) in all; but it is rarely taken, the old 5 *ri* 11 *chō* road, given in our Itinerary, being so much shorter, and all of it, too, practicable for jinrikishas except the *Shishigase-tōge*, a steep hill 32 *chō* long. Spare coolies can be hired at the bottom of this hill to help to push the empty

jinrikishas up, and to shoulder the luggage. The two roads diverge from each other 26 *chō* beyond Yuasa. The top of the hill offers little view.

[Before he reaches Gobō, a detour of about 1 *ri* will take the traveller interested in ancient Japanese lore to the *Temple of Dōjōji*, a building part of which dates from the 8th century.

Its name has become a household word throughout the land, on account of the legend of the hapless loves of the monk Anchin and the maiden Kiyohime. Forbidden by his vows as a priest from making good his vows as a lover, he fled to this place, and hid beneath the great temple bell. She, transformed by the power of rage and disappointment into a huge dragon, pursued him, and, lashing the bell with her dragon tail, made it so fiery hot that the poor monk was scorched to death inside. This was in the year 928. The great bell of Dōjōji forms a favourite subject of Japanese art: and both the classical *No* theatre and the ordinary *Shibai* stage have pieces founded on the legend, decked out of course with many fanciful additions.]

Gobō (*Inn*, Kishi-riki). The road follows the coast from here, generally on a cliff overlooking the sea, and crosses several hills. The finest view is that from the top of the hill passed soon after leaving

Minabe (*Inn*, Mori-tsune), where one catches the first glimpse of the charming bay of Tanabe, with its *Megane-iwa*,—a rock resembling a pair of spectacles, with holes for the glasses,—its semi-sunken reefs, and the long promontories of Setozaki and Kanayama-zaki. The aspect of all this coast is sub-tropical, chiefly owing to the quantities of palmettos and *sotetsu*. Immense quantities of potatoes are also grown.

The traveller will be struck all over this Kumano route with the absence of horses. Scarcely a horse is to be seen in the whole country-side. Bulls and cows are used instead for agricultural purposes, the Japanese bull being so much milder a beast than his European counterpart that the use of oxen has not suggested itself. The cows are free for hard labour, because their milk does not form an article of Japanese diet.

Tanabe (*Inns*, Gomei-rō, Kyō-hachi) is much frequented by pilgrims to the Three Shrines of Kumano and to the Thirty-three Places of Kwannon. The temple of *Sōdōji*, in the neighbourhood, possesses a number of works by the celebrated painter Ōkyo and his pupil Rosetsu. A pleasant excursion from Tanabe by boat is across the bay to the hot springs of *Yuzaki* (*Inn*, Sakai-ya) on the strand. Kōshin-yama, above the baths, affords a fine view.

Tanabe is the end of the first division of this route, as we here leave the coast, and turn inland to cross mountain ranges and to shoot the rapids of rivers. We also here, or at **Misu** 2 *ri* further on, bid farewell for some time to jinrikishas, unless the new road to Kurisu-gawa should happen to be in exceptionally good repair. In any case, the old road is about half the distance of the new,—2½ *ri* from Misu to Kurisu-gawa, instead of 5 *ri*. The walk is steep but pretty, and near the summit, which is called *Imori-tōge*, a fine panorama opens out of numerous ranges, with Tanabe Bay and the sea beyond. The scar on the side of Takao-zan dates from the great floods of 1889.

Throughout Kishū and southern Yamato, the inhabitants never tire of referring to these disastrous floods (*Meiji ni-jū-ni-nen no suinan*), which were indeed a national calamity second only, if second, to the great tidal wave of 1896. Always liable to these visitations, Japan seems to have drawn them down on herself with increased violence by a sudden zeal for the spread of cultivation in remote mountain districts, and by consequent partial deforestation. The valley of the Totsu-gawa—called Kumano-gawa lower down—suffered worst of all, over 2,000 persons having been washed away and incalculable destruction done to property.

Kurisu-gawa (poor accommodation) lies in a valley on the bank

of a stream. Leaving it, we climb over the *Jūjō-tōge* and *Ōsaka-tōge*,—a maze of thickly wooded mountains the whole way, peak alternating with rounded shoulder,—to

Chikatsuyu (*Inn*, Yamaguchi-ya), similarly situated in a valley,—that of the Heki-gawa,—and thence on to

Nonaka (*Inn* Matsu-ya), which stands high, a great cleft dividing it from still loftier hills that rise abruptly opposite. There are some monumental cryptomerias at the entrance to the village; and on leaving it, the traveller will notice the first of a series of stockades and outlooks, by which the peasants endeavour to protect their little patches of cultivation from the attacks of wild boars.

Many other wild animals roam at will over this remote forest region of Kishū and southern Yamato, notably the wolf, the monkey, the deer, and the *niku*, which latter, to judge from the description given of it, would seem to be a kind of chamois.

Two hills—the *Kobiro-tōge* and *Bujū-tōge*—separate Nonaka from Yunomine. The walk unfolds a succession of delightful contrasts,—the lovely glen of the Hiraigō-gawa, with its wild profusion of cherry-trees, azaleas, maples, camellias, lagerstroemias (*saru-suberi*), ferns, mosses, etc., offering bright hues for every season of the year;—next the panorama from the breezy top of the Bujū-tōge over a perfect wilderness of densely wooded mountains and deep ravines; and then the descent through the severe simplicity of a forest of nothing but conifers, where, after a time, one catches the sound of rushing water, and sees, far below, the Magari-kawa, aptly so called from its many windings. But the curious part of the matter is that the Magari-kawa and the Hiraigō-gawa form in reality but one and the same valley, the upper part of which is dowered with botanical wealth, while the lower appears almost stern in its simplicity.

Yunomine (*Inns*, Ise-ya and several others) is the most comfortable village on the route,—far preferable to Hongū, 25 *chō* further on, as a place to spend the night. The slight odour of the sulphur springs to which Yunomine (locally pronounced *Yunomune*) owes its fame, is perceptible immediately on entering the village. The principal spring gushes out in mid-village, just above the river's edge, and the women carry their vegetables to cook in it. The original temperature of the spring used for the public bath is 198° Fahrenheit. Hard by is a little temple dedicated to Yakushi Nyorai, whose large image is cut out of stone encrusted with sulphur. The people bring teapots to have them encrusted in like manner.

The local hero is Oguri Hangwan (see p. 81). On the way from Yunomine to Hongū is a mound called *Kuruma-zuka*, beneath which, on being restored to health and strength, Oguri Hangwan is said to have buried the barrow used by Terute Hime to wheel him hither.

The best plan to pursue is to leave one's luggage at Yunomine, and stroll over thence to Hongū to see the temples, returning to Yunomine to sleep. The Yunomine innkeepers are accustomed to make arrangements for boats down the river, and will have one in waiting for the traveller on the following morning. A cheap public boat (here called *jōsen*) starts from Hongū for Shingū at a very uncertain time in the forenoon, and takes about 6 hrs. to perform the journey, except in flood-time, when the voyage is much quicker, but dangerous. To take the public boat, however, debars one from visiting Doro Hatchō; so every well-advised traveller will engage a boat of his own (*kai-kiri*). The price, in 1900, was 7 *yen* for a boat with three men to go down the rapids from Hongū to Miyai, thence up the Kitayama-gawa to Doro Hatchō, and down to Shingū:—time 2 days.

Hongū (*Inn*, Tama-ya) stands at the junction of a streamlet called the Otonashi-gawa with the broad Kumano-gawa. Though now but a poor village, it boasts a celebrated Shintō shrine.

For what little is known of the early history of this place, see p. 383. In the great floods of 1889 the river rose 60 ft., and the entire village was destroyed, the temple buildings themselves, which stood close to the water's edge, being mostly swept away. Out of twelve, only four remained available for restoration and repair; and notwithstanding the immemorial sanctity of their previous site, they were removed to the neighbouring hill, where they now occupy a commanding and perfectly safe position. A stone monument on the original site, consisting of two small, coffer-shaped structures within an enclosure commemorates the eight vanished temples and their gods. The chief festival at Hongū is celebrated on the 15th April, smaller ones on the 1st and 15th of every month. One of the peculiar rites is the pounding of rice-cakes *(mochi)* by the pilgrim bands, as an offering to the local gods. For this purpose, gigantic pestles and mortars are provided in all the inns. Strange to say, Hongū, notwithstanding its exceptional holiness and antiquity, ranks officially but as a provincial temple of the second class (*Kokuhei chūsha*). The deities worshipped are (beginning at the l.):—in No. 1, Kumano Fusumi-no-Mikoto; in No. 2, Hayatama-no-Mikoto; in No. 3, Kumano Ketsu-miko; in No. 4, Amaterasu Ō-mi-kami (the Sun-Goddess).

Temples 1 and 2 are combined together under a single roof, in what is called the *ni-sha-zukuri* style. A peculiar appearance is produced by the tawny-coloured *suji-bei* (see p. 83) and the low stone wall, which together form the outer temple enclosure. Otherwise Hongū much resembles Ise, though on a smaller scale. Visitors are permitted to enter the pebble-strewn court inside the wall, but may not pass beyond the *tama-gaki*, which is of wood with gilt copper ornaments to conceal the nail-heads. The ends of the rafters of the temples are similarly adorned.

A flock of crows forms a prominent feature in the *o-fuda*, or sacred pictures, sold at the three Kumano shrines, and also in the architectural ornaments of many subsidiary temples dedicated to the gods of Kumano, for instance, that situated in Iigura, Tōkyō. The reason is that these deities are believed to employ the crow as their messenger, wherefore also this bird is never killed within their precincts. There is a current belief to the effect that Kōya-san is so precipitous that such luxuries as bean-curd (*tōfu*) cannot be carried up to it, but that the priests place coppers on the temple balustrade, with which the crows fly off to Kumano and bring back bean-curd in return.

The boat trip down the *Rapids of the Kumano-gawa*

This river rises in the mountains of Yoshino. During its upper course it is called the Totsugawa. Sometimes also it is called the Otonase-gawa or Otonashigawa, properly the name of the tiny affluent that comes in at Hongū.

is delightful, excitement constantly alternating with charming views of cliff, and azalea blossom, and splendid timber. The whole distance from Hongū to Shingū is called 9 *ri* 8 *chō* (*ku-ri hat-chō*, not to be confounded with the name of *Doro Hatchō*); but of course this is considerably increased by diverging up the Kitayama-gawa to see the latter place. Specially celebrated is a spot on the l. bank, about 1 hr. down from Hongū, called *Shimoku-zan*, whither Japanese painters often come to sketch the perpendicular basaltic cliffs crowned with fantastic pines,—a scene that lacks only some quaint pagoda on the least accessible-looking crag to make it the very embodiment of the style of landscape which the Far-Eastern artist most loves to reproduce on screen and porcelain plate and lacquer tray. To complete the illusion, monkeys may sometimes be seen clinging to the overhanging branches of the trees. Just above and about

Miyai, coal is worked in three or four places, but is of poor quality. Here is the junction of the Kumano-gawa with its large affluent, the Kitayama-gawa, a sight recalling that of the meeting of the Rhône and Saône. While the Kitayama-gawa is of crystalline clearness, the Kumano-gawa has run thick and

muddy ever since the floods of 1889. For some little distance, the two streams flow on side by side without mingling.

The ascent of the Kitayama-gawa from Miyai involves towing up another set of rapids varied by occasional sailing; for if there is any wind at all, it is sure to serve from time to time, owing to the deep elbow-bends made by the stream. Though progress be slow (the present writer took 7 hrs. from Miyai to Tado, and with a fuller river the journey would occupy longer), the time is agreeably spent drinking in the charms of the scenery, and watching the skilfully navigated rafts that carry timber to the coast, or the fishermen who, generally in bands of four on each reach of the river, peer into the water for trout, and when they see any, cast hand-nets over them with amazing rapidity. The names of the hamlets on each bank on the way up are:—Miyai r.. Shitaki l., Kei r., Kujū r., Taketō r., Yunokuchi r., Kogawa-guchi l. where an affluent comes in; Shimazu r., Kizuro l., Tamai-guchi r., and Tado r. All are poor. Many are remarkable for being built tier above tier up the face of the mountain, with stone terraces to keep what little soil there is in place. It seems wonderful that cultivation can pay under such conditions, and also that the children do not come to an untimely end by falling into the abyss below. At Kujū a little waterfall will be noticed.

[This hamlet is the starting-point of those who desire to climb *Tamaki-san* (3 *ri*), a mountain noted for its enormous cryptomerias and for a temple dedicated to the gods of Kumano, which is considered the *Oku-no-in* of Hongū. The summit (3,750 ft.) commands a very extensive view over a sea of mountains.]

Kizuro and *Tado* being the only hamlets on the Kitayama-gawa possessing houses dignified with the name of inns, one or other of them should be selected for the night's halt. The former is about 1 *ri* below Doro Hatchō, the latter just above it. If possible, the latter should be pushed on to, as one thus gains the advantage of seeing Doro Hatchō in the strongly contrasting lights of evening and morning.

Doro Hatchō is a gorge of the Kitayama-gawa, stretching between the hamlets of Tamai-guchi and Tado. The name does not mean, as might be supposed, "eight hundred yards of mud," but "eight hundred yards of tranquil water," with rapids below and rapids above; and in reality the gorge is double that length,—not 8 *chō*, but 16 *chō*. Deep green pellucid water, fairy vegetation,—especially in May and June when the azaleas and rhododendrons burst into bloom from every nook and cranny—dainty little sandy beaches, coves, pinnacles, caves, on either side white battlements of rock of a fine-grained siliceous sandstone, curiously jointed and worked in together somewhat like the teeth in a jaw or the pieces of a puzzle, and forming pillars and overhanging stockades crowned with pines and reflected in the liquid mirror below,—all this combines to form a most perfect specimen of natural landscape gardening on a grand scale. When seen in the mists of early dawn or by moonlight, it is the very image of the haunts of the genii as pourtrayed by the artists of China and Japan. Names are given to various salient rocks, such as the Boat, the Hat, the gods Ebisu and Daikoku, etc.; but they have no special appropriateness, and there is little use in taking a guide at Kizuro or Tamai-guchi to point them out, as the natives will probably suggest. The scenery continues very fine for several miles above Doro Hatchō, more especially at a place called *Ōi*, 5 *ri* higher up; but boats cannot ascend further than *Ko-*

matsu, whence it is an arduous walk of 8½ m.

[Doro Hatchō may also be reached from *Atawa*, a vill. 2 *ri* 25 *chō* N.E. of Shingū on the coast, whence 6 *ri* to *Kogawa-guchi*, where boats can be obtained. From Atawa to Kogawa-guchi the road leads over the Fūden-zaka, and through the villages of Nakadachi, Nishino-hara, Kurusu, Kogurusu, and Itaya. The whole distance from Shingū to Kogawa-guchi by this road may be done in jinrikisha.]

From Doro Hatchō back to Miyai and thence to Shingū is a short day's journey by boat, being all down stream. Rapids and pretty scenery accompany one the whole way, until suddenly there appears ahead a square-topped, wooded height, lower than the other hills. This is where stood the now demolished *Castle of Shingū*, to whose r. is seen a grove of tall cryptomerias marking the site of the temple of the gods of Kumano. The Kumano-gawa, like several other rivers on this coast, ends in a somewhat absurd fashion, there being no mouth to it at all except during the summer floods, because the water oozes out to sea through the sand. Nevertheless the current is rapid to the last; and instead of the tide affecting the river, it is the muddiness of the river that affects the sea for some little distance.

Shingū (*Inns*, Abura-ya, Shimizu-ya), which lives chiefly by the trade in timber brought down the river, has little to detain the traveller. The site of the castle should be visited for the sake of the fine view. The *Shrines of Kumano* (commonly called *Shingū Gongen*) were burnt down in 1883, and only three out of the former twelve shrines, viz. those sacred to the gods Kumano Fusumi, Kumano Hayatama, and Ietsu Miko, have been rebuilt. Of the Shintō *Temple of Kami-no-kura*, dedicated to the goblin (*tengu*) Takagami, there likewise remains little but the site; and the *Grave of Shin no Jofuku* will interest only the archæologist. What little there is to see at Shingū can all be seen in 3 hrs.

At the temple of Kami-no-kura, which is perched on the top of a high rock, the male inhabitants of the town still celebrate an ancient and curious festival (*Taimatsu Matsuri*) on the 5th day of the 1st moon, old style. A large number, young and old, some of them fathers with children strapped to their backs, and all with torches in their hands, run up the steep, irregular flight of steps leading to the temple site, and on reaching the top, are shut up in a narrow enclosure, packed as tight as they can hold, by another band of holiday-makers outside. Suddenly the gate is opened, and down they all rush helter-skelter, as fast as their legs can carry them, still with the lighted torches in their hands; and in feudal days, he who reached the bottom first received a bag of rice as a reward from the lord of the castle. It is averred that accidents never happen, notwithstanding the steepness of the steps, the flaming torches, and the hurry and confusion. Nevertheless, to obviate such a possibility and also to cheer on the runners, their male relatives line the staircase on either side.—The hill above the temple site is supposed to be the goblin's playground.

Shin-no-Jofuku (the Chinese pronunciation of his name is *Ch'in Hsū Fu*), having been sent by the Emperor Shi Huang Ti (B.C. 221-269) to search for the elixir of life, is said to have discovered Elysium (*Hōrai-zan*), alias Japan, which he colonised with three thousand beautiful young men and maidens. Such, according to a legend widely credited in China, was the origin of the Japanese nation. The present stone dates only from the middle of the 17th century. Some small mounds in the neighbourhood are believed to be the tombs of his followers.

In all this part of Japan both sexes smoke tobacco rolled up in camellia leaves, the effect produced being that of the stump end of a green cheroot. Bundles of leaves for this purpose are sold in the Shingū shops for an infinitesimal sum.

The birthplace of the celebrated Benkei (p. 71) was at the Funada ferry just above Shingū, which is passed l. on quitting the town.

The road from Shingū to Nachi, all of which, except the last *ri*, is

practicable for jinrikishas, offers a succession of varied views. Specially delightful are those of the *Bays of Miwazaki* and *Ugui*.

At Miwazaki and all along the coast to the E., where bonito-fishing is one of the sources of livelihood, the boats will be seen painted in bright colours, with patterns of flowers and the auspicious character 壽, signifying "long life." This is done in order to attract that fish, which is believed to be highly esthetic and fastidious in its tastes.—It is the beach between Shingū and Nachi that provides the checker-players of Japan with their best *go-ishi*,—water-worn pebbles of slate quartzite which serve as "men."

At *Hama-no-miya* the road turns inland. Jinrikishas can be left to await the traveller's return at the hamlet of *Iseki*, as

Nachi may be "done" in a few hours, though it well deserves at least a day. The approach is by a large *torii*, and several flights of stone steps lined with magnificent cryptomerias. The height of the place, the luxuriant vegetation, and the nearness to so much running water, make Nachi a delightful summer retreat. It has a number of inns.

Remark that, in its wider acceptation, *Nachi* includes Iseki and several other hamlets, as far as Hama-no-miya on the sea-shore. We use the name in its narrower sense, to designate the village in the hills which is famed for its temples and great waterfall.

The very popular *Buddhist Shrine of Nachi*, No. 1 of the Thirty-three Places Sacred to Kwannon, dates—at least the present building dates—from the year 1590. It is filled with ex-votos and miscellaneous adornments, its columns are pasted over with pilgrims' cards, and priests sit at little tables to sell staves and charms of more than usual variety. A gong (*wani-guchi*) presented by Hideyoshi is among its chief treasures. The *Temple of Kumano*, which stands close by, is in pure Shintō style. It was rebuilt early in the present reign, and is dedicated to Kumano Fusumi, Izanagi, Izanami, Kuni-toko-tachi, Ama-terasu, and a number of lesser divinities. But the great attraction of Nachi lies in its *Waterfalls*, one of which is generally accounted the highest in Japan, though as to the exact height there is wide divergence of opinion. Captain St. John, R.N., gives the lowest estimate,—275 ft. Local vanity goes so far as to claim 840 ft.!

Traditon says that the Buddhist saint, Mongaku Shōnin (see p. 76) remained three weeks in the water just below the basin of this fall, fasting and doing penance.

The Great, or First Fall (*Ichi no Taki*), which is close to the vill., is easily accessible. An exploration of the lesser, but romantically situated, Second and Third Falls (*Ni no Taki* and *San no Taki*), higher up the course of the same stream, involves some scrambling over the slippery rocks that serve as natural stepping-stones. Rare ferns and mosses luxuriate on every side. Beyond this, higher up the mountain again, are numerous smaller cascades. On the opposite side of the Nachi valley, another stream forms a fall named the *In-yō no Taki*, or "Sexual Fall," on account of a large rock in the middle which is thought to resemble a phallus.

Very little is known as to the origin of phallic worship in Japan, although this primitive cult appears to have been nearly universal in the rural districts till within quite recent times, when it fell suddenly into disfavour through contact with European ideas. Only one point can positively be asserted, namely, that its connection is not with Buddhism, but with Shintō. The emblems reverenced are sometimes natural rocks, as here at Nachi, at Nezu Daimyōjin in the district of Ogata in Shinshū, and at Inujima in Bizen. More often they are artificial.

Katsura (*Inns*, Nagisa-ya, Momen-ya) possesses an ideal little harbour, perfectly landlocked owing to an island at its mouth, and so deep that steamers can anchor close to the shore. The principal local industry is fishing, though the whal-

ing is no longer what it was in the "good old days" (see p. 255). The best plan—granting that the traveller is blessed with an even temper, which will stand the possible and seemingly unreasonable lengthening out of a single day's voyage into three or four—is to take one of the coasting steamers that touch here almost daily.

Those bound W. towards Ōsaka are called *nobori-bune*, or "up-boats." for the reason that Ōsaka is near Kyōto, the old capital: those bound N. E. to Ise and Yokkaichi are called *kudari-bune*, or "down-boats."

He can thus see most advantageously what is best in Kishū,—its delightful coast scenery,—and will be spared dreadful roads and an almost endless amount of climbing.

[It is only as far as Kinomoto, where also steamers can be picked up, that the land journey can be done with any comfort. The itinerary is as follows :—

Katsura to :—	*Ri*	*Chō*	*M.*
Shingū	4	24	11½
Narukawa ferry		6	⅔
Atawa.....	2	19	6¼
Kinomoto	3	17	8½
Total	10	30	26½

All this is level and passable for jinrikishas, much of it lying through a pleasant pine-wood that skirts the sea-shore. From Kinomoto it is possible to reach Owase in one day (11½ *ri*, through densely wooded valleys and mountains, with magnificent views from the Yanagawatōge), and Nagashima (7 *ri* of alternate inland and sea road) in another. But one must be a very sturdy pedestrian and be favoured with fine weather, the climb over the *Ōbiki-zaka*, —lit. "the Hill of Long-Drawn-Outness"—and well does it deserve the name,—the hills quaintly called Sonetarō and Sonejirō, the Yaki-yama-tōge, the Magose-zaka, the Hajikami-zaka, and other rough passes being most fatiguing.]

Chief Places on the Coast.

Kinomoto (*Inn*, Morimoto) has only an open roadstead. The cliffs here are remarkably honeycombed, —blistered, as it were. Those on the right-hand side of the town (looking from the sea) are called *Oni-ga-jō*, or the Demons' Castle.

This name they derive from the belief that they were the abode of demons, till the latter were subdued by Tamura Maro early in the 9th century.—The syllable *ki*, one meaning of which, in the Japanese pronunciation of the Chinese characters, is "demon" 鬼, recurs in many of the place-names about here. Thus we have *Ki*nomoto, Nig*i*shima, Mi*ki*sato, Ya*ki*; and local legend has fabricated something appropriate to fit each. In reality the *ki* means "tree" in most of these names,—*Mikizato*, for instance, signifying "the village of three trees," not "the village of three demons."

The high cliff on the l. of the town, beneath which the creatress Izanami is said to lie buried, is called *Hana no Iwaya*.

A straw rope (called *shime-nawa*) is stretched from the summit of this cliff to the trunk of a pine-tree below. This is renewed every year in February and October with great festivities, when enormous quantities of flowers are offered up, whence the name of the rock. At another festival, in July, a circular pile of firewood is built up to a height of 20 or 25 ft., and the youths of the village try their skill in throwing a lighted torch to the top, so as to kindle the pile. This is apparently done in honour of Kagutsuchi, the God of Fire or of Summer Heat, who is believed to lie buried under a small rock opposite, called *Ōji no Iwaya*, or the Prince's Cavern.

Nigishima (*Inn*, Jūbei) is a completely landlocked, pretty little harbour with deep anchorage. The hills, which rise round it in a circle, are cultivated in terraces to a considerable height.

Sone and **Mikizato** also have landlocked bays. The camphor-tree

and vegetable wax-tree grow wild on the steep hills of this part of the coast, where cultivation can only be carried on in terraces supported by retaining walls. At

Owase (*Inn*, Atarashi-ya), the hills retire to a little distance, like wings on either side of the spacious bay. Owase is a populous junk-port, and the most flourishing place on all this coast.

Nagashima (*Inn*, Hama-no-Arashi-ya) has but a poor harbour. The entrance, however, is very pretty, with the broken line of Ōshima to the r., like a hand half-sunk beneath the water and only the finger-tips appearing. The inhabitants devote themselves to catching bonitos, which they dry and salt for export. —The aspect of the coast is broken and picturesque all the way on hence to the province of Shima, and round the latter towards Ise; but the densely wooded hills gradually sink in height.

The interior being again practicable from Nagashima onwards, we here leave the steamer, and strike across country in a N.E. direction.

Itinerary.

Nagashima to :—	*Ri*	*Chō*	*M.*
Uchi-Mayumi.....	3	8	7¾
Nojiri.....	4	17	11
Funaki.....		20	1¼
Total.....	8	9	20

First we cross the rather steep *Nizaka-tōge*, which a fine road makes passable for jinrikishas. From points on the ascent, lovely vignettes are obtained of mountains all the way from Ōdai-ga-hara to the sea, and of the much indented coast as far as Miwazaki. The town and bay of Nagashima lie just below, with the inlet called Katakami-no-ike, and the gravelly river-bed of the Sando-gawa. At the top of this pass the traveller leaves the province of Kishū,

Kishū, originally *Ki-no-kuni*, the "Country of Trees," is the ancient seat of the worship of Susa-no-o and his son Isotakeru. The former is said to have brought the seeds of trees from Korea, and to have planted Japan with them; and as this region was celebrated for its timber, the seat of his worship was naturally established here.

and enters the province of Ise. The descent on the other side is gradual and the scenery pleasing, being spoilt only by partial deforestation. The stream followed is an affluent of the Miyagawa, called Ōuchi-yama-gawa. The best halting-place is the vill. of *Saki* (*Inn*, Kōzaki-ya), a short way beyond Mayumi.

Nojiri (*Inns*, Hashimoto-ya, Nishimura-ya) is one of those places which, though scarcely known to the outer world, is much frequented by pious pilgrims, as it possesses a set of Shintō temples called *Takihara Gū*, which, notwithstanding their small size, yield but little in sanctity to those of Yamada (commonly known as the shrines of Ise) themselves. They stand in a solemn and impressive grove of cryptomeria and chamæcyparis. As at Yamada, so here also there are two temple sites, which are built on alternately once in every twenty years.

The *raison d'être* of this holy place is a tradition to the effect that the Sun-Goddess rested here for some time on the way to Yamada (Uji), where she finally took up her permanent abode. Hence Nojiri is called *O Tabi-sho*, that is, "the August Wayside Place," or *Kō Daijingū no Bekkū*, "the Supreme Goddess's Separate Palace."

From Nojiri to **Funaki** (no inns), is a short walk along the flat. The rest of the way (some 12 *ri*) to Yamada being similarly flat, a pleasanter alternative than going by jinrikishas is to take boat at Funaki down the *Miyagawa*, just above whose mouth Yamada is situated. The expedition occupies from 5 to 9 hrs., according to the state of the river. It is advisable to get the people of the inn at

Nojiri to arrange for the boat overnight.

Some 8 *ri* up the Miyagawa from Funaki, may be seen some of the finest cryptomerias in Japan. They grow in a glen appropriately named *Ō-sugi-dani*, or the Vale of the Great Cryptomerias. It is also noted for an abundance of pheasants.

The whole course of the Miyagawa is pretty, especially during the azalea season, and there are several rapids. The river is full of small trout (*ai*). Much timber is floated down it, both in the shape of rafts and as single trunks, each of which is marked so as to enable its ownership to be ascertained on reaching destination. Many of course ground on the way, and have to be started off again. The authorities discourage, without peremptorily forbidding, this practice, which contributes its quota to the destruction of bridges and embankments. From the landing-place to

Yamada (see p. 306) is a distance of 28 *chō*. Jinrikisha or train may be availed of.

ROUTE 39.

Minor Itineraries in Kishū.

I. *From Tanabe to Shingū by the coast.* (This road is popularly known as the *Ō-hechi*, while the inland road from Tanabe to Hongū and thence across country to Nachi is the *Naka-hechi*.)

TANABE to :—	*Ri*	*Chō*	*M.*
Asso	1	26	4½
Tonda	1	12	3¼
Ago	3	9	8
Susami	1	18	3¾
Esumi	4	32	12
Wabuka	1	26	4½
Tanami	2	9	5½
Kushimoto	1	24	4
Koza	1	3	2¾
Shimozato	4	18	11
Temma	1	31	4½
Miwazaki	2	20	6¼
SHINGŪ	1	25	4
Total	31	19	77

There are said to be no less than forty-eight passes (*Shi-jū-has-saka*) on the first half of the way, so that almost all of this has to be walked, except where one can get a lift from a boat or coasting steamer, which latter calls daily at all the larger places. But though the country is rough in every sense of the word, it is generally picturesque, except where spoilt by deforestation, and the winter climate so mild that snow rarely falls more than once a year, and ice is seldom seen.

The first part of the road is inland as far as Esumi, where it comes out on the sea. Thence on to Kushimoto, the path alternates between short steep inland ascents and narrow tracks along the shores of bays. From Kushimoto onwards, jinrikishas may be availed of. There is fair accommodation at Tanabe, Ago, Susami, Esumi, Kushimoto, Koza, and Shimozato. The temples of *Muryō-ji* and *Jōjūji* at Kushimoto have fine *fusuma* painted by Ōkyo and his pupil Rosetsu.

II. *From Hongū to Nachi.*

HONGŪ to :—	*Ri*	*Chō*	*M.*
Ukegawa	4	25	1¾
Koguchi (Ōyama) / Irogawa		—	9¾
NACHI	2	25	6½
Total	7	14	18

These distances are given as locally (perhaps inaccurately) stated. The road, much traversed by pilgrims, lies over the passes called, from their height, by the quaint names of *Ko-gumo-tori* and *Ō-gumo-tori*, that is, literally, the Lesser

Cloud-Taker and the Greater Cloud-Taker.

III. *Ryūjin*, near the borders of Yamato, famed for its hot springs. The way thither from Wakayama lies through the villages of *Todoroki* and *Shimizu*, the total distance being about 15 *ri* over the mountains. Ryūjin offers excellent accommodation, the best of its numerous *inns* being the Kami Goten.

ROUTE 40.

Lake Biwa.

1. General information: Lake Biwa Canal. 2. Kyōto to Ōtsu. Miidera. Seta Bridge. Ishiyama-dera. 3. Hikone. Nagahama. Chikubu-shima.

1.—General Information.

Glimpses of this beautiful lake, whose southern and eastern shores are classic ground, can be obtained from the carriage windows by those travelling on the Tōkaidō Railway between the stations of Maibara and Baba; but they are glimpses only. To explore the Lake Biwa district thoroughly, the proper plan is—taking Kyōto as the starting-point—to go to Ōtsu either by rail or jinrikisha, or else to go over Hiei-zan, as explained on p. 354, to do the southern end of the lake from Ōtsu as a centre, and then to take one of the little steamers which ply daily between Ōtsu, Hikone, and Nagahama on the E. shore; then back to Ōtsu and along the W. shore by steamer of another line to Katata, Katsuno, etc., ending up at Shiotsu at the N. extremity (compare beginning of Route 41). This latter trip from Ōtsu to Shiotsu—the longest on the lake—occupies 5¼ hrs.

The Lake of Ōmi, generally called Lake Biwa (*Biwa-ko* in Japanese), on account of a fancied resemblance between its shape and that of the native guitar, measures some 36 m. in length by 12 m. in width. Its area is approximately equal to that of the Lake of Geneva. Dr. Rein gives its height at about 100 metres (333 ft.) above the level of the sea; and its greatest depth is said to be the same, but in most places is much less. From Katata towards Seta it becomes very narrow, while the northern part is oval in shape. On the W. side the mountain ranges of Hiei-zan and Hirayama descend nearly to the shore, while on the E. a wide plain extends towards the boundary of Mino. There are a few small islands in the lake, of which Chikubu-shima near the N. end is the most celebrated. According to a legend long firmly credited Lake Biwa owed its existence to a great earthquake in the year 286 B.C., while Mount Fuji rose out of the plains of Suruga at the same moment. Constant reference is made in Japanese poetry and art to the "Eight Beauties of Ōmi (*Ōmi Hak-kei*), the idea of which was derived, like most other Japanese things, from China, where there are or were eight beauties at a place called Siao-Siang. The Eight Beauties of Ōmi are: the Autumn Moon seen from Ishiyama, the Evening Snow on Hirayama, the Sunset Glow at Seta, the Evening Bell of Miidera, the Boats sailing back from Yabase, a Bright Sky with a Breeze at Awazu, Rain by Night at Karasaki, and the Wild-geese alighting at Katata. As usual, convention enters largely into this Japanese choice of specially lovely scenes; but all foreigners will admit the great general beauty of the southern portion of the lake in which most of them lie. Fish are taken in large quantities, and the curious arrow-shaped fish-traps (*eri*) lining the shore will be among the first objects to attract attention. The fish are driven into the inner corners of the hollow barb, and being once in cannot get out again.

A new and useful feature is the *Lake Biwa Canal*, which, with the *Kamogawa Canal*, the Kamogawa itself, and the Yodogawa has brought Lake Biwa into navigable communication with Ōsaka Bay. It was opened to traffic in 1890, and supplies water-power to mills and factories in Kyōto. The main canal is 6⅝ m. in length, and in parts of its course runs through tunnels. The total fall is utilised for traffic by an incline ½ m. in length, along which the boats, placed in wheeled cradles, are drawn by an electric motor stationed at the foot of the incline. At Ke-age, at the top of the incline, the water of the canal divides, one part flowing in a branch canal, 5½ m. long, which runs

north of Kyōto and is available only for irrigation and water-power. The other part is conveyed in pipes to the foot of the incline, where, before again forming a navigable canal, it serves to give the power needed to work the electric motor which, by means of a wire cable, runs the boats up and down the incline. From the foot of the incline there is another stretch of open canal, with a regulating lock between it and the old canal leading to Fushimi. But this old canal being able to pass only boats of small draught, is of little use; and a new one has been made to Sumizome at Fushimi. This, the *Kamogawa Canal* already mentioned, has eight locks and one canal incline, and carries heavy cargo and passenger boats. A curious personal item in connection with the matter is the fact that the design of such a water-way, which should also be suited for the transport of men and merchandise, was made the subject of the graduation essay for the diploma of the College of Engineering in Tōkyō by a student who then became the engineer entrusted with the execution of the work. His name is Tanabe Sakurō. When engaged on the work, he lost the use of the fingers of his right hand; and all the writings and drawings for his essay, were done with the left hand.

The natural drainage of the lake is by a river flowing out of its S. end, which bears in succession the names of Setagawa, Ujigawa, and Yodogawa, but it is unfortunately not navigable in its upper course. After passing circuitously down near Fushimi, where it receives the waters of the canal, it falls into the sea at Ōsaka.

2. From Kyōto to Ōtsu. Ōtsu and Neighbourhood.

There are three ways from Kyōto to Ōtsu, namely :—

I. By *Canal* from Ke-age in about 2 hrs. to Mio-ga-saki below Miidera. A party should engage a private boat. Three tunnels of respectively 8 *chō*, 2 *chō*, and 24 *chō* are passed through, the rest of the way being in the open. This is more often availed of in the contrary direction.

II. By the Tōkaidō *Railway* in about ¾ hr. The Ōtsu station, called Baba, stands some way out of the town. For this reason, and also on account of the excellence of the highway, which is part of the historic Tōkaidō, and still retains some of the bustle and picturesqueness of former days, many prefer

III. To do the distance by *jinrikisha*, 6½ miles. One may also thus advantageously combine a visit to the *Kinkōzan Potteries* at Awata on the E. outskirt of Kyōto, which are extensive and most interesting, the visitor being shown the whole process, from the kneading of the clay to the painting in gold and colours and the firing of the completed pieces. Leaving Awata, we pass l. the *Lake Biwa Canal*, just at the spot (Ke-age) where the portage by rail takes place, and see it again at intervals. After ascending a gentle rise called Hino-oka-tōge, we next see r. the former Execution Ground (*Shioki-ba*), now turned into a rice-field, and then l. the *Tumulus of Tenji Tennō*, a Mikado of the 7th century. It is a mound overgrown with pine-trees, like all the hillsides hereabouts. The vill. of *Yamashina*, which stands on the boundary between the provinces of Yamashiro and Ōmi, is soon reached, and after it the villages of *Oiwake* and *Ōtani*, where the highway and the railway run side by side. The gentle ascent next climbed is called *Ōsaka* (properly *Au saka*, "the Hill of Meeting," of course having nothing whatever to do with the city of Ōsaka).

On the top formerly stood a barrier, or octroi, constantly referred to in Japanese poetry, and thus described by Semi-Maro, one of the bards of the *Hyaku-nin Isshu*, or "Century of Poets," in a stanza which every Japanese knows by heart:

The stranger here from distant lands,
The friend his home-bound friend may greet;
For on this hill the barrier stands,
The gate where all must part and meet.*

Just over the top of the hill stands a tiny shrine to Semi-Maro.

* *Kore ya kono*
Yuku mo kaeru mo
Wakarete wa
Shiru mo shiranu mo
Au saka no seki.

Lake Biwa then comes in view, and a minute later we are in

Ōtsu (*Hotel*, Minarai-tei, semi-foreign), a flourishing town, capital of the province of Ōmi and of the prefecture of Shiga, built on the S. shore of the lake.

On a hill close to the town stands the famous Buddhist temple of

Miidera, No. 14 of the Thirty-three Places sacred to Kwannon (see p. 368).

This temple was founded in A.D. 675 by the Emperor Tenji, and rebuilt in magnificent style in the following century. The present structure, which dates only from 1690, is poor. The granite obelisk is modern, having been erected to the memory of the soldiers from this prefecture who fell fighting on the loyalist side against the Satsuma rebels.

The view is entrancing, especially from the obelisk. On the spectator's extreme l. is Hiei-zan, then Hirayama; next, in faint outline, the island of Chikubu-shima near the N. end of the lake, with the high land of Echizen behind; straight ahead are other mountains not specially notable, excepting pointed Chōmeiji-yama, and Mikami-yama (Mukade-yama) shaped like Fuji in miniature. To the extreme r. is Tanakami-zan. At the spectator's feet lie the lake and the town of Ōtsu, with the Canal running straight towards him.

In the pretty wood below Miidera, on the N. side, hangs a celebrated bell.

Yoshitsune's retainer, Benkei, is said to have stolen this bell and carried it to the top of Hiei-zan, where he amused himself by beating it all night. The priests in despair besought him to return it which he promised to do on condition of their making him as much bean-soup as he could eat. This they did in an iron boiler measuring 5 ft. across. According to another legend the bell was stolen and carried off to Hiei-zan in A.D. 1318 by the priests of that monastery. The only sound they could get out of it was something that resembled the Japanese for "I want to return to Miidera." So in a rage they threw it down from the top of the mountain. These legends seem to have been suggested by a desire to account for the scratches on the bell.

Not quite 1½ *ri* N. of Ōtsu, along the W. shore of the lake by a level jinrikisha road, is

Karasaki, famed all over Japan for its giant pine-tree, which is one of the most curious trees in the world, and perhaps the very largest of its species—not in height, but in extent. Its dimensions are stated as follows, but some seem exaggerated:

Height, over	90 ft.
Circumference of trunk, over.....	37 „
Length of branches from E. to W	240 „
Length of branches from N. to S.....	288 „
Number of branches, over...	380

Most of the branches spread downwards and outwards fan-like towards the ground, being in most places so low that one has to crouch in order to pass under them, and are supported by a whole scaffolding of wooden legs and stone cushions. The holes in the trunk are carefully stopped with plaster, and the top of the tree has a little roof over it to ward off the rain from a spot supposed to be delicate. In front of this tree, for which immemorial age has gained the reputation of sanctity, stands a trumpery little Shintō shrine called *Karasaki Jinja*.

Those having time to spare, should continue on 20 *chō* further along this road to **Sakamoto** (*Inn*, Take-ya), just beyond which, on the slope of Hiei-zan, they will find the Shintō *Temple of Sannō* already referred to on p. 355.

The best expedition on the opposite or S. E. side of Ōtsu is to the long bridge of Seta and the temple of Ishiyama-dera,—a pleasant jinrikisha ride. After leaving Ōtsu, one passes through *Zeze*, which is practically a suburb (most

Japanese prefer the Sakamoto-ya *inn* at Zeze to any of those at Ōtsu). Observe r. the barn-like temple of *Empuku-in*, with quaint images—some painted, some unpainted—of the Five Hundred Rakan, seated on shelves placed round three sides of the hall. On leaving Zeze, the road leads over a sort of common called *Awazu no Hara*. Here the cultivated plain to the r., the avenue of pine-trees lining the road, the blue lake to the l., and the hills encircling the horizon,—some brilliantly green with pine-trees, some bare and white, some blue in the distance, with broad spaces between, and the cone of Mukade-yama ahead,—this *tout ensemble* forms an ideal picture of tranquil and varied loveliness. Two *chō* past the vill. of *Torigawa*, stands the celebrated

Long Bridge of Seta (*Seta no Naga-hashi*), spanning the waters of the lake at the picturesque spot where it narrows to form the Setagawa, so called from the vill. of Seta on the opposite bank. A bridge had existed at this spot from the earliest times. The present structure was restored in 1894. Properly speaking, the bridge is two bridges, there being an island in mid-stream, on which they meet. The first bridge (*Ko-hashi*) is 215 Japanese ft. long, the second (*Ō-hashi*) 575 ft. A tiny Shintō shrine on the opposite bank of the river, to the r., is dedicated to the hero Tawara Tōda Hidesato, who slew the giant centipede from which Mukade-yama takes its name. (See the story entitled *My Lord Bag O' Rice* in the *Japanese Fairy Tale Series*.)

Returning to the vill. of Torigawa, we follow for a short distance down the r. bank of the Setagawa to

Ishiyama-dera. In the vill. just before reaching the temple, are numerous tea-houses where lunch may conveniently be taken.

This famous monastery, No. 13 of the Thirty-three Holy Places, was founded in A.D. 749 by the monk Ryōben Sōjō, in obedience to a command of the Emperor Shōmu. Having been destroyed by fire in 1078, it was rebuilt a century later by Yoritomo. The present main temple was built by Yodo-Gimi, the widow of Hideyoshi, towards the end of the 16th century. The name *Ishi-yama-dera*, lit. "the temple of the stony mountain," is derived from some large black rocks of fantastic shape, which crop up in the middle of the grounds, and have been utilised by the priests for purposes of landscape gardening.

The temple grounds occupy the lower part of a thickly wooded hill on the r. bank of the river, and extend almost down to the water's edge. Passing along an avenue of maple-trees and ascending a flight of steps, the visitor reaches the platform where stand the already mentioned black rocks, above which again is the main temple, dedicated to Kwannon. The building, which is partly supported on piles, is dingy within,—the altar so dark that the image of Kwannon can scarcely be distinguished. It is 16 ft. high, and attributed to Ryōben. In its interior is concealed the real object of worship, a small image 6 inches in height, once owned by the famous Prince Shōtoku Taishi. On pillars in front of the altar hang praying-wheels and a fortune-box (*o mikuji-bako*), the latter being a cylinder containing little brass chopsticks marked with notches,—one, two, three, and so on up to twelve. The anxious enquirer shakes one of these out of a small hole at one end of the cylinder, observes the number of notches on it, and then reads off, from a board hanging higher up, a verse telling what may be called his fortune, but is in many cases rather a short homily addressed to his characteristic defect. The paper labels that will be noticed on the pillars are stuck there by pilgrims, and contain their name, address, and date of pilgrimage, —are, in fact, a sort of visiting card. The small image near the entrance is Bishamon. A little

room to the r., known as the *Genji no Ma*, is said to have been occupied by Murasaki Shikibu (see p. 80), during the composition of her great romance. A small fee to the custodian will unlock the door, and enable the visitor to inspect the ink-slab she used and a manuscript Buddhist sutra said to be in her handwriting.

The grounds contain several minor temples and other buildings. Walking up past the pagoda, we reach the *Tsuki-mi no Chin*, whose name means literally "the Moon-gazing Arbour." This point affords a charming view of the lake, the river, the long bridge, and the mountains that enclose the basin of the lake to the E., the foreground being, however, somewhat spoilt by rising ground all along the l. bank of the river. Ishiyama-dera is famed for the beauty of its maple-trees in autumn.

3. Eastern Shore of the Lake. Hikone. Nagahama. Chikubu-shima.

All the places described above can easily be seen within the limits of a single day,—Miidera, Karasaki, and Sakamoto being taken in the morning, and the Long Bridge with Ishiyama-dera in a short afternoon. A second day will be required to do the chief places on the E. shore of the lake,—Hikone and Nagahama, with perhaps Chikubu-shima. Those staying at the vill. of Ishiyama-dera may thence make a pleasant excursion to the temple of *Tashiki Kwannon* on the summit of a hill some way down the course of the Setagawa.

Hikone (*Inn*, *Raku-raku-tei, in the castle grounds with beautiful garden), situated on the shore of the lake, possesses the remains of a fine feudal castle, formerly the seat of a celebrated Daimyō called Ii Kamon-no-Kami (see p. 124). This is open to visitors on application at the Raku-raku-tei, and the view from the top is one of panoramic magnificence. The inn itself was formerly the retreat, on abdication, of the father of the reigning Daimyō.

This castle was about to perish in the general ruin of such buildings, which accompanied the mania for all things European and the contempt of their national antiquities, whereby the Japanese were actuated during the first two decades of the present regime. It so chanced, however, that the Emperor, on a progress through Central Japan, spent a night at Hikone, and finding the local officials busy pulling down the old castle, commanded them to desist. The lover of the picturesque will probably be more grateful to His Majesty for this gracious act of clemency towards a doomed edifice than for many scores of the improvements which the present government has set on foot, more especially when the so-called improvements relate to architecture.

At *Nyū*, some $3\frac{1}{2}$ *ri* from Hikone, away in the hills towards Seki-gahara, is a fish-breeding establishment (*Yōgyoba*), where salmon and salmon-trout are reared according to the most approved modern methods. The place may also be reached from Maibara station, whence the distance is but 2 *ri* 13 *chō*.

Nagahama (*Inn*, Izutsu-ya at railway station), also on the lake, is the finest town between Ōtsu and Tsuruga, and commands a delightful view.

The place is celebrated for its crape called *hama-chirimen*, for *tsumugi* (a fabric woven from spun floss silk), and for mosquito netting, most of which is made in the surrounding villages by weavers who receive the thread from the dealers in the town and return it to them made up. When the crape comes from the weavers, it presents the appearance of gauze, and has to be boiled by persons called *neri-ya*. Upon drying it shrinks considerably in breadth, and assumes the wrinkled texture proper to crape. There are two qualities, one perfectly white, which alone is suitable for dyeing scarlet, and another of a pale bluish tint which will take all other dyes. A large quantity of the raw silk used in this manufacture is produced in the neighbourhood.

The island of **Chikubu-shima**, near the N. end of Lake Biwa, can

be reached from Nagahama by boat, —3 *ri*. A better plan still is to take jinrikisha from Nagahama to the vill. of *Hayazaki*, whence it is only a passage of 50 *chō*. Remember that Lake Biwa, like most lakes, is subject to sudden squalls, making it always advisable to engage an extra boatman in case of need. It is also sometimes possible, by previous application, to get one of the lake steamers to stop at the island. Chikubu-shima, which is high and thickly-wooded, has a temple to Kwannon which is No. 30 of the Thirty-three Holy Places. There are no inns on the island.

The priests tolerate no taking of life, whence doubtless the fact that myriads of cormorants and herons make their home here, particularly in the breeding season, July and August; and it is a wonderful sight, at the approach of evening, to see them flocking thither from every quarter. From the summit of the island one can look down upon their nests among the branches of the pine-trees, which there line the almost perpendicular coast. In order to prevent the birds from polluting the temple, the priests hang up boards which clatter in the wind, or are pulled by strings to frighten them away.

The return journey by train from Nagahama to Ōtsu calls for no special description, the mountains, etc., that are seen being those already often mentioned.

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ROUTE 41.

FROM LAKE BIWA THROUGH WAKASA AND TANGO TO AMA-NO-HASHIDATE ON THE SEA OF JAPAN, AND VIÀ YUSHIMA AND THE MINES OF IKUNO TO HIMEJI ON THE INLAND SEA.

The most expeditious means of reaching Ama-no-Hashidate direct is afforded by the railway from Kyōto, viâ Ōsaka, Kanzaki, Sanda, and Sasayama, to Fukuchi-yama (5½ hrs.), whence by *basha* or jinrikisha to Miyazu by the itinerary given on p. 404. An alternative is to avail oneself of the line passing by Arashi-yama to Sonobe, the present terminus (1¾ hr.), whence also by *basha* or jinrikisha (see same itinerary). But travellers with time on hand are advised to follow the more picturesque and varied route here described. The roads are excellent throughout, as are also the inns.

The first stage is by lake steamer from Ōtsu to Imazu in 3½ hrs., after which the *Itinerary* is as follows:

IMAZU to:—	*Ri*	*Chō*	*M.*
Kumagawa	4	18	11
OBAMA	4	8	10¼
Wada (or boat)	4	28	11¾
Takahama		15	1
Kissaka	2	29	6¾
Ichiba	1	13	3¼
MAIZURU	2	16	6
Yura	3	9	8
MIYAZU	3	9	8
Ōno (Amarube)	4	2	10
Top of Hiji-yama-tōge (kuruma)	3	18	8½
Kumihama (kuruma)	3	18	8½
YUSHIMA (kuruma)	4	—	9¾
Toyo-oka	2	32	7
Yōka	5	6	12½
Wadayama	3	9	8
Takeda	1	9	3
IKUNO	4	8	10¼
Total	58	33	143¾

The trip up the west coast of Lake Biwa is delightful on a fine day. Various miniature ports are touched at,—Katata, Ōmizo (Katsuno), Funaki, and Fukamizo,—and one gets a passing glimpse of several of the *Ōmi Hakkei* (see p. 394), notably the pine-tree of Karasaki. The whole lake basin is seen to be enclosed by mountains, the most conspicuous being Mikamiyama (also called the Fuji of Ōmi) to the r., Ibuki-yama further ahead to the r., and the chain of Echizen forming a barrier straight ahead.

Between **Imazu** (*Inn*, Fukudaya) and *Kumagawa* (*Inn*, Hishi-ya), the road cuts across the hills separating the province of Ōmi from that of Wakasa on the Sea of Japan. Except in summer, a lower temperature and a cloudier sky are apt to be met with as soon as the boundary is crossed.

Obama (*Inn*, *Yahara-ya), capital of Wakasa, is a clean seaport town, noted for a variety of lacquer (*Wakasa-nuri*) with serpentine and starred or dotted patterns in bronze or green.

A piece of any size, such as a tray or box, occupies five or six months in the making; even a pair of chopsticks, two months, owing to the many layers that are applied and the drying necessary between each.

The whole coast of Wakasa is extremely pretty, recalling the Inland Sea, but greener and more abrupt, with steep islets and headlands all wooded. Such narrow strips and patches of arable land as are left between the precipitous hills and the sea are cultivated with great care, and the peasantry seem healthy and prosperous. The invigorating sea-breezes are unaccompanied by any sea smells, perhaps owing partly to the absence of tide.

The tidelessness of this sea on the Japanese side was noted by the poet Hitomaro twelve hundred years ago. The opposite Korean coast also has an unusually small rise and fall,—something under 18 inches.

The sail westwards across the Bay of Obama makes a charming variety. *Tada-ga-take* is the highest peak of the range rising behind the town. *Aoba-yama* ahead is a perfect little Fuji in shape, but tree-clad to the summit. From the landing-place at *Wada* it is flat on to *Takahama* (*Inn*, Mugi-ya), a large and prosperous vill. standing on a picturesque bay. Thence it is a pretty inland walk, amidst rich cultivation and over two or three hills, viâ Kissaka

[This is the best place whence to climb Aoba-yama, 1 *ri* to the summit by an easy path.]

to *Ichiba* and

Maizuru (*Inn*, *Furukame-ya). This small but clean town, whose name is alternatively pronounced *Bukaku*,

Maizuru being the native Japanese, Bukaku the Chinese pronunciation of the characters used to write it, which mean "dancing crane."

was formerly the seat of a Daimyō, and possesses numerous temples both Buddhist and Shintō. It was selected in 1890 as one of the chief naval stations of the empire; but nothing was done till 1895, and the dockyard is still in process of construction. As a matter of fact, the naval station (*Chinjufu*) is only nominally at Maizuru, the actual spot being a small bay 2 *ri* to the E., round a headland not far from Ichiba. Visitors are not admitted.

We are now in the province of Tango. The road soon enters the *valley of the Yuragawa* at its most picturesque part not far from the coast, steep hills,—some of them 2,000 ft. high, accompanying the river to its very mouth. *Yura*, a scattered vill., is mentioned in the national annals as the birthplace of Urashima (see p. 85). From here a fine causeway leads along the bold granite cliffs high above the sea, till turning inland, it passes through a cutting from whose further end Ama-no-Hashi-

date is seen straight ahead but not to advantage, and Miyazu to the l.

Miyazu (*Inn*, *Araki-ya has villa on outskirts of town, with bathing-stage and good view) is a small town possessing considerable fisheries, and having occasional steam communication east and west. It derives a reflected glory from Ama-no-Hashidate which lies about 1 *ri* off.

The curious name *Ama-no-Hashidate*,—in Chinese, *Ten-kyō*,—literally "the Bridge (or ladder) of Heaven," is said to have been given to this place in allusion to the *Ama no Uki-hashi*, or "Floating Bridge of Heaven," whereon the creator and creatress, Izanagi and Izanami, stood when they stirred up the brine of primeval chaos with their jewelled spear, the drops from which consolidated into the first island of the Japanese archipelago.

Buddhist legend, too, has been busy about the place. Monju, the God of Wisdom, presides over the chief local temple. The following story, depicted in the accompanying illustration, is also told. About A.D. 700, a pious hermit from Kyōto, named Saion Zenji, struck by the loveliness of Ama-no-Hashidate, took up his abode on Nariai-san, raising there a little shrine to Kwannon, the Goddess of Mercy, on a spot situated a short way above the *Ippon-matsu*, or "single pine-tree" mentioned below. There, facing the scene of beauty, he spent all his days chanting the Buddhist scriptures, much to the edification of the country folk who came to pray at the temple from time to time. But in this land of cold winters there came a season when the snow fell and fell, till it was piled up to a height of full twenty feet, and for many weeks all intercourse with the outer world was cut off. The hermit, looking out one morning, saw a deer that had perished of hunger and cold. He himself was cold and hungry, but he pitied the poor creature even though it was already dead, and he remembered likewise that even the laity were forbidden by the Merciful One to eat the flesh of beasts—who are conscious, suffering creatures as much as man himself—how much more then a hermit specially devoted to a life of prayer and penance. Second thoughts, however, succeeded to these. The spirit surely of the divine commands should count above the letter. He could do more to help on the conversion of the world by tasting the deer's flesh and thus preserving his own life for the purpose of preaching to the country folk, than by lying down and dying, as he must otherwise do. He therefore cut off a slice of the venison, cooked it and ate half, leaving the other half in the pot. Soon afterwards, when milder weather allowed of a track being made up from the village to the holy mountain, the villagers came fearing to find their hermit starved to death; but lo and behold! as they approached, his voice was heard ringing out clearly across the silvery scene in accents of prayer and praise. He told them what had happened. But when they looked into the pot for the other half of the slice of venison, lo! it was no venison, but a bit of wood covered on one side with gold foil. Then they examined the sacred image of the goddess, and found that a piece of that very size and shape had been cut out of her loins; and when they put the piece in its place it clave to the image, whose wound was thus healed in a moment. Then all knew that the seeming stag had been no stag, but the merciful goddess Kwannon in disguise, who had given of her own spiritual flesh to support the pious hermit in his dire distress.

Ama-no-Hashidate has been famous throughout Japan from time immemorial as one of the *San-kei*, or "Three Great Sights" of the empire. Described in prosaic topographical parlance, it is a narrow sandy spit which nearly closes up a lateral arm of the gulf at whose head Miyazu is situated. Its length is a little under 28 *chō*, or not quite 2 m.; its breadth about 190 ft. A grove of pine-trees extends right along it. The arm or bay which it encloses, called *Iwataki no Minato*, is 1 *ri* from E. to W., and over 1 *ri* from N. to S. The depth of the bay in the middle is 11 fathoms; but the entrance is too shallow to admit any but the smallest craft. Hence, though the waves may be in seething commotion on one side, on the other, but a few yards off, there is the perfect stillness of a mill-pond. At the southern tip, a break of some 200 yards has to be crossed by ferry.

Till 1870 the pine-grove came down to the water's edge at this southernmost point. In that year, when all authority was loosened by the impending downfall of feudalism, the common people, grasping at a paltry gain, began ruthlessly to cut down the trees and dammed up the natural outlet of the inner lake in order to turn part of it into rice-fields. Then, with the summer rains, a great flood came down

分入て
雪の
な山を
つたひ出
いつまで
あの月
西行法師

from Ōeyama, and swept all away, including a beautiful lotus-pond belonging to the Monju-dō.

Such are the bare facts relating to this celebrated spot, which is reached by jinrikisha from Miyazu, the jinrikisha being also taken across the Monju-dō ferry to ride along the pine-grove. But Ama-no-Hashidate, to be appreciated, must be viewed from a height. For this purpose, the jinrikisha should be taken on to the vill. of *Ejiri* at its N. end, and the visitor should climb a few *chō* up Nariai-san to *Ippon-matsu*, a solitary pine-tree, whence the prospect is as lovely as it is unique. Lake Iwataki lies on the r. hand, Miyazu Bay like another lake on the l., with Ama-no-Hashidate dividing the two like a delicate green thread. The bay of Kunda peeps out beyond the hills, shutting in Miyazu with Yura-ga-take behind. Turning round, we have the Sea of Japan stretching away to the horizon with the high islands of Ōshima and Kojima, and in the extreme distance Haku-san and the mountains of Kaga. This expedition can easily be done in an afternoon.

Another favourite point for viewing Ama-no-Hashidate is *Myōken-dō*, on the *Ō-uchi-tōge*, 2 *ri* 20 *chō* N.W. of Miyazu, over which the new highway to the hot springs of Yushima will lead.

Six or seven *chō* to the S. of Miyazu is a fine waterfall, called *Anda no taki.—Ko-Ama-no-Hashidate* is a pretty, but smaller, pine-clad stretch near Kumihama.

What is called *Ura-Mawari*, that is the N. coast of the bold headland to the N. W. of Miyazu, is a favourite summer resort, on account of its fine rocks and good sea air. The bay of Ine is the principal local fishing ground, whales being taken there, as well as many smaller species.

The distance from Miyazu to Yushima over the *Mitodani-tōge* and *Hijiyama-tōge* can be accomplished in a single day in jinrikisha with two men, the hills having easy gradients, and pedestrians, on the other hand, being able to save a good deal by short cuts.

[Another road, sometimes taken if happening to be in better repair, leads over the *Ō-uchi-tōge*. The distance from Miyazu to Yushima this way is between 15 and 16 *ri*, the first stage of 2 *ri* being by steam ferry to Iwataki-hama.]

The scenery is pleasing, except for the effects of deforestation. The finest stage is near the end, where one comes down to the *Maruyama-gawa*, to cross over by ferry to the other side. The high green hills, which here hem in the river near its mouth, the tranquil water, and the big junks moored near the shore, combine to make a peaceful picture. The highest hill towards the sea is *Tsuyama*. From the ferry it is 13 *chō* to

Yushima, a little town of inns and bath-houses called into existence by the hot springs, which folks come all the way from Kyōto and Ōsaka to visit. The best *inns* are *Yutō-ya, with private spring, and Nishimura. The public baths are well-arranged, and the water, which is very hot and slightly sulphurous, will be tempered for the convenience of first-class guests. The summer is the busiest season.

The most ancient of the springs, which is said to have been known ever since A.D. 593, is called *Kō no yu*, lit. "the hot water of the stork," in allusion to a tale which is not without its counterparts in Europe. A peasant (so it is alleged) was surprised to see a stork, apparently suffering from pain in its legs, alighting and burrowing, as it were, in the ground at a certain spot on the plain. It did this for several days in succession, and at last flew away cured. Thereupon the peasant examined the spot, and discovered the mineral spring, over which he and his fellows erected a bathing-shed.

We now leave the coast region and turn south, following for

many miles the broad green waters of the placid Maruyama-gawa, with green ranges on either side in the distance. Three-quarters hr. may be well spent in visiting the basaltic *caves of Gembudō*, which are seen high up on the opposite (r.) bank. There is a ferry to them at the hamlet of *Futami*.

Toyo-oka (*Inn*, Miki-ya) is a large town lining the l. bank of the river, and noted for its manufacture of *yanagi-gori*,—light wicker trunks for which the willows that abound in this neighbourhood afford the material. The other towns on the way, Yōka, Yabuichiba, and Wadayama, are dull places calling for no description; but the pleasing, almost English, character of the scenery continues all the way up the river. There is a steep hill just before reaching

Ikuno (*Inn*, *Shiba-sen). This place, almost exactly on the watershed between the Sea of Japan and the Inland Sea, lies at an altitude of 1,200 ft. in the midst of steep wooded hills, gay in autumn with every tint of red and yellow, and is said to experience a daily rainfall. Its present importance comes from its silver mines, which are the second largest in the empire and the best worked. (The largest are those of Innai in the province of Ugo,—see Route 72.) It is a noisy little town, but clean.

The general name of Ikuno covers three separate mines,—Tasei, Mikobata, and Kanagase, the two former of which produce silver and gold, the last silver and copper. The ore is brought on a light railway to the village, where the silver is extracted. Two processes are employed. In one, the crushed and roasted ore is lixiviated with hyposulphite of soda, and the silver then precipitated by sulphite. The machinery is driven by turbines. Visitors are admitted to the works between the hours of 9 a.m. and 3 p.m. Fifteen hundred persons are employed, including a number of women and little girls above-ground. The miners work day and night in three shifts of 8 hours each, the above-ground hands, 11 hours.

A spare afternoon at Ikuno may be devoted to strolling up to the dam (*Mabuchi no chosui*), 1½ m. off, used to raise the level of the water at the head of the flume,—power about 200 H.P.

The Bantan Railway.

Distance from Ikuno	Names of Stations
	IKUNO
5 m.	Hase
9	Teramae
12	Tsurui
14½	Amaji
16¾	Fukuzaki
20¼	Kōro
22¼	Nibuno
24¾	Nozato
27¼	HIMEJI
30¾	Shikama

[*Shikama*, the terminus of the line, to which however we do not go, is a small port on the coast.]

The railway journey from Ikuno to Himeji occupies 2¼ hr. down the valley of the Ichikawa, picturesque with high hills. Just at the last these lose their greenness, and assume the bare, patchy aspect characteristic of the northern shore of the Inland Sea. Then Himeji Castle comes in sight (see p. 318).

Itinerary of the main road from Sonobe to Miyazu through the provinces of Tamba and Tango.

SONOBE to:—	*Ri*	*Chō*	*M.*
Hinoki-yama	3	31	9½
Ikuno	5	33	14½
FUKUCHI-YAMA.	2	26	6¾
Kōmori (Tadehara)	3	7	7¾
Hatta	4	9	10¼
Yura	1	34	4¾
MIYAZU	3	9	8
Total	25	5	61½

(Do not confound the *Ikuno* of this Itinerary, which is in the province of Tamba, with Ikuno in Tajima, described above.)

An alternative way from Fukuchi-yama to the coast is by boat down the *Yura-gawa*. But travellers are advised to take the boat only as far as Komori, 3 *ri*, the current being swift down to that place, but sluggish beyond. The passage occupies 2 hrs., either by passenger boat starting daily, or by private boat. The scenery is romantic.

ROUTE 42.

The West Coast from Tsuruga to Fukui, Kanazawa, Toyama, and Naoetsu.

A four or five days' trip, enabling the traveller to see something of the seaboard of the provinces of Echizen, Kaga, and Etchū on the Sea of Japan, is that from Kyōto to Tsuruga, Fukui, Kanazawa, and Toyama by rail, whence by jinrikisha to the port of Fushiki in Etchū. Naoetsu, on the Karuizawa Railway, can be reached by steamer in 10 hrs. In the event of the steamer between Fushiki and Naoetsu not being available, the itinerary by road—mostly dull travelling—is appended (see p. 407).

Maibara-Tsuruga Railway.

Distance from Kyōto	Names of Stations	Remarks
45m.	MAIBARA	See p. 247.
49½	Nagahama	See p. 398.
56¼	Takatsuki	
57¾	Inokuchi	
59	Kinomoto	
61¾	Nakanogō	
64¾	Yanagase	
71	Hikida	
75½	Tsuruga	
76	KANA-GA-SAKI	(Pier Station)

Tsuruga-Toyama Railway.

Distance from Tsuruga	Names of Stations	Remarks
	TSURUGA	
m. 8½	Suizu	
16½	Imajo	
21¼	Sabanami	
26¾	TAKEFU	
30	Sabae	
35	Ōdoro	
38½	FUKUI	
42¼	Morita	
46	Shinjō	
49½	Kanazu	
52	Hosorogi	
57½	Daishōji	
62	Iburi-hashi	
68½	Komatsu	
74½	Mikawa	
80½	Matsutō	
86½	KANAZAWA	
94¼	Tsubata	(Change for Nanao.
102	Isurugi	
106½	Fukuoka	
112	Takaoka	
116½	Kosugi	
123	TOYAMA	(Temporary terminus.

The railway journey between Kyōto and Maibara is described in Route 23; and the shores of Lake Biwa, as far as the next station, Nagahama, in Route 40.

At **Nagahama** (*Inn*, Izutsu-ya at station), the railway leaves the lake and the scenery becomes tame. From *Yanagase* onward to *Hikida*, the line runs in narrow valleys between wooded hills, and through several tunnels; thence through cultivated country down to the coast of the Sea of Japan.

Tsuruga (*Inn*, Kome-shichi) has two stations, one called Tsuruga, another, 5 min. further on, called

Kana-ga-saki, or the Pier Station. The latter (*Inns*, Daikoku-ya, Kome-shichi) is in the better part of the town, with the steamer-office, banks, and other useful institutions in its vicinity; but through trains do not stop here. Tsuruga has the best harbour on the Sea of Japan,

and is in constant steam communication with the ports up and down the coast. The town itself is somewhat shut in; but a charming view of land and sea may be obtained by climbing a small hill near the railway station called *Atago-yama*, beyond which again is the site of the castle of the celebrated warrior Nitta Yoshisada. The long promontory closing in the bay on the W. side, and sheltering it from those N.W. blasts that render the winter on this coast so terrible, is called *Tateishi-zaki*. On its extremity stands a lighthouse,—not, however, visible from the town. The stretch of land to the N. E., which looks like a promontory as seen from Tsuruga, is called *Kome-no-ura*.

Were it not for a dozen smoky tunnels between Tsuruga and Imajō, the railway journey would be a pleasant one. The line, after climbing up and round the hill that stands over Kana-ga-saki, runs along the face of the heights above the batteries and the bay of Tsuruga. Here and there, notably at *Suizu*, there are picturesque peeps of the lower slopes and of the bay. The descent to *Imajō* leads through a very narrow valley, or rather a succession of gorges. From Fukui on to Kanazawa the railway traverses one of the richest plains in Japan, which is, however, unfortunately subject to inundations, traffic being almost invariably suspended two or three times a year, especially during the July rains.

Takefu (*Inn*, Kome-ya) manufactures marbled paper (*sumi-nagashi*), cotton, silk, and hardware. One of the most striking objects in the vicinity is the mountain called *Hina-ga-take*.

Fukui (*Inn*, Nawa-ya; *Restt.*, Tsukimi-rō), formerly the capital of the Daimyōs of Echizen, still possesses the picturesque remains of the castle which was their seat, and a Hongwanji temple with a beautiful view towards the hills. It is noted for the manufacture of *habutai*, paper, and *yuton*,—a thick oil-paper used to cover the mats in summer. A species of crab called *ma-gani* is caught all along the coast, and tinned for export. A pleasant excursion can be made from Fukui to the waterfall of *Ichijō-daki*, distant 4½ *ri*. In the same valley, 2 or 3 m. below the waterfall, stand the ruins of a castle dating from the 16th century. *Sakai*, also called *Mikuni*, the port of Fukui, stands at the confluence of three small rivers, 13½ m. distant from the city. Fukui is the best place from which to make the ascent of Haku-san (see p. 299).

To foreigners, Fukui will be further of interest as having been the residence, from 1871 to 1872, of the author of the *Mikado's Empire*, Rev. Dr. Griffis, to whose pages the reader is referred for a graphic and touching account of the abdication of the Daimyō on the 1st October, 1871, when the decree abolishing feudalism had been issued.

Daishōji was one of the places to which the Christians of the Nagasaki district were exiled during the last persecution in 1867-1873.

Iburi-hashi is the station for some pleasant spas. The nearest, about ½ hr. by jinrikisha, is *Katayamazu* (*Inn*, Chibata-ya, with private baths), situated on a lake which affords boating and fishing. A strong sulphur spring rises in this lake about 100 yds. from the shore, and is conducted in pipes to the village square. Katayamazu, however, is hot and has many mosquitoes. It may be preferable to go on 1 hr. by jinrikisha to *Yamashiro* (or one may reach Yamashiro from Iburi-hashi direct), which is cool, being at the base of the hills. Many large inns here form a village square; the *Chibata-ya*, with private baths is recommended. Yamashiro provides most of the clay for the potters of Terai and Kanazawa. Hence a charming ride of 1 hr., mostly up a rocky valley, takes one to *Yamanaka* (*Inn*, Izumi-ya), the best of all these spas, a breezy and cool place. There is pretty river

scenery both above and below the village, with tiny tea-houses perched among the rocks. In returning from here, the nearest station is Daishōji.

Matsutō is noted as the birthplace of the poetess Kaga-no-Chiyo. Travellers will remark the great industry and economy practised in the agriculture of this district, even the ridges between the rice-fields being sown with beans or barley.

Kanazawa (*Inns*, Ayabe, Asada, Taka-batake; Europ. food at a *restt.* in the public garden) was the seat of the lords of the province of Kaga, the richest of all the Daimyōs. It is now the capital of the prefecture of Ishikawa, which includes the provinces of Kaga and Noto. It is both clean and picturesque, and the hills above it command a fine prospect. The castle is now used as the headquarters of a military division. To the r. of the castle is the public garden, called by the literati *Ken-roku-en*, or "the Sixfold Garden," because possessing six excellencies, viz. size, pleasing appearance, labour bestowed upon it, an air of antiquity, running water, and a charming view. The grounds contain an Industrial Museum (*Kwangyō Hakubutsukwan*), and a fine monument erected to the memory of the soldiers who fell fighting in the Satsuma Rebellion. The monument, which was erected in 1880, consists of a pile of large stones, on which stands a handsome bronze figure of Yamato-take, over 18 ft. high. *Daijōjiyama* is a great picnic resort in spring, when the plum, cherry, and peach-blossoms all come out together, owing to the late disappearance of the snow. At Kanazawa the celebrated *Kutani porcelain* is produced in abundance. A visit should be paid to the *potteries of Gankwa-dō* near the public garden, where the processes of manufacturing and painting the porcelain can be inspected. Bronzes inlaid with gold and silver (*zōgan*), and fans are also produced. The valley of the *Saigawa* affords some fine scenery, and the system of canals, constructed 300 years ago, well deserves inspection.

Tsubata.

[A branch line, 33 miles, runs from this place to Nanao, capital of the *Province of Noto*.

This province, the Jutland of Japan, obtains its name from the word *nottu*, which means "peninsula" in the language of the former Aino aborigines. Noto is one of the wettest parts of the empire.

Nanao (*Inn*, Ōgome-ya) is a considerable town situated on the shores of a miniature inland sea, across which small steamers ply. No mail boats call in here, unless it be for shelter during a gale. The chief holiday resort in the neighbourhood is the mineral spring of *Wakura*, ½ hr. by jinrikisha over a flat road; but it, and indeed the province of Noto generally—low, sandy, and poor in historic associations—are little calculated to interest the foreign visitor.]

Isurugi (*Inn*, Tokkō-ya), also called *Ima-isurugi*, is a flourishing place.

Takaoka (*Inns*, Akai-ya, Etchū-ya), stretching for a mile or more along the road in a cotton-weaving and silkworm-breeding district, is also noted for its dyes and hardware.

[It is a distance of 2 *ri* from Takaoka to

Fushiki (*Inns*, Okada, Ueda), one of the "Special Ports of Export," whence the *Itinerary* to Naoetsu is as follows:

FUSHIKI to :—	*Ri*	*Chō*	*M.*
Higashi Iwase ...	3	5	7¾
Nameri-kawa ...	3	6	7¼
Uotsu	2	8	5½
Tomari	7	29	19
Itoigawa	9	6	22¼
Nagahama	9	8	22½
NAOETSU	2	18	6
Total	37	8	90¾

The best halting-places between Fushiki and Naoetsu are *Uotsu* and *Itoigawa*,—this latter the starting-point for a delightful trip due south into the heart of the mountains (see p. 296). Between these two places,—at *Tomari*,—the hills trend off into the interior of the province, and the delta of the *Kurobe-gawa* is reached at the hamlet of Nishi Kusano. This river rises on Washihadake, on the boundaries of Etchū, Hida, and Shinshū, behind Tateyama, and has a total length of 50 miles. Its delta is subject to periodical floods, against which none of the precautions yet taken appear to have been effectual. The last day of the journey is also the most picturesque, as the road leads for several miles along bold cliffs by the shore, commanding a glorious view of the Sea of Japan.

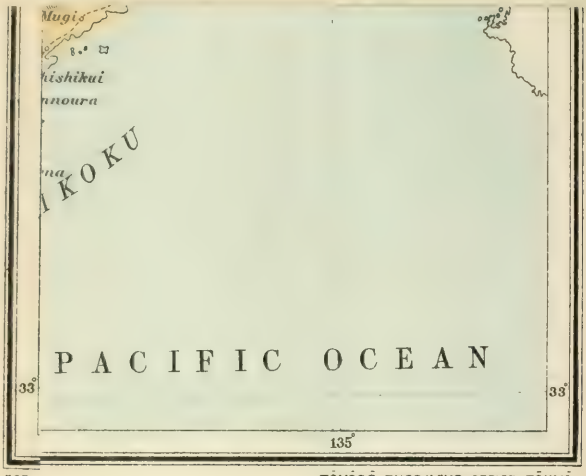
Jinrikisha travel along this coast will probably soon be a thing of the past, as an extension of the Tsuruga-Toyama railway to Naoetsu is in contemplation.

For **Naoetsu**, see p. 265.]

Toyama (*Inns*, * Kiga, Takamatsu-kwan), is the capital of the prefecture of the same name and of the province of Etchū. Its port, *Higashi Iwase*, lies at the mouth of the Jinzū-gawa, 5 m. distant by jinrikisha.

Toyama was formerly the seat of a Daimyō, whose castle is now utilised as a school. In spite of its remote situation, Toyama enjoys the distinction of having, compared with other provinces of Japan, the least number of illiterates. But an unusual proportion of the inhabitants are wall-eyed. The principal trade of the place consists in medicines and leather.

The snow-capped summit of Haku-san (see p. 299) forms a striking object in the landscape. Toyama is a good starting-point for those who, approaching them from this side, wish to scale the peaks of Etchū and Hida, described in Route 31.



FOR TŌYŌDŌ ENGRAVING OFFICE TŌKYŌ

FOR MURRAY'S HANDBOOK.

TOYODO ENGRAVING OFFICE TOKYO

SECTION IV.

WESTERN JAPAN AND THE INLAND SEA.

Routes 43—46.

ROUTE 43.

The Inland Sea and the Chief Places on or near its Northern Shore.

1. General information. 2. The Sanyō Railway. 3. The Inland Sea by coasting steamer. 4. The Inland Sea by mail steamer. 5. Northern shore: Okayama, [Shōdo-shima], Fukuyama, Tomotsu, Onomichi, Mihara, Takehara, Kure, Hiroshima, Miyajima, Iwakuni, Yanaitsu, Mitajiri, Yamaguchi, Toyo-ura, Shimonoseki, Moji.

1.—General Information.

The **Inland Sea** is the name given to the water space lying between the Main Island on the north, and the islands of Shikoku and Kyūshū on the south. It communicates with the open sea by the Naruto passage and Akashi Strait on the east, by the Bungo Channel between Shikoku and Kyūshū, and by the Strait of Shimonoseki at the western end. It is about 240 miles long from Akashi Strait to Shimonoseki, its greatest width (opposite the Bungo Channel) being about 40 m., while it narrows to 8 m. where the province of Bizen approaches that of Sanuki in longitude 134°. The Japanese divide it into five open spaces or *Nada*, which, named from East to West, are as follows:—Harima Nada, Bingo Nada, Mishima Nada, Iyo Nada, and Suwō Nada. Harima Nada is divided from Bingo Nada by an archipelago of islands, rocks, and shoals, through which the passage for ships narrows in some places to a few hundred yards. Bingo Nada is divided from Mishima Nada, and the latter from Iyo Nada in the same manner, and here the channel is even narrower, notably at one place where there is only just room for two ships to pass abreast.

The Inland Sea affords the most direct route from Kōbe to Nagasaki and Shanghai. For vessels proceeding anywhere to the westward it offers a smooth water passage, by which the uncertain weather and stormy seas of the outer passage may be avoided. No doubt the intricacies of the channels may present some disadvantages to mariners; but to the traveller the smoothness of the water and the continuously varying and picturesque scenery are an unfailing source of pleasure and comfort throughout its entire length. The larger islands are mountainous; and although (differing in this from most parts of Japan) they lack timber, the effective contrast of light and shade gives colour to the background. The smaller islands are of every conceivable fantastic shape, some being mere rocks, while others attain to considerable height and size. Nearly all are inhabited by a half-farming, half-fishing population. The shores are lined with villages, the hillsides laid out in fields, and the waters studded with trading junks and fishing-boats. According to Japanese accounts, the total number of islands amounts to several thousands, though it is a puzzle to understand how they were ever counted. Another puzzle to the European visitor, to whom the Inland Sea has become a household word, is the fact that the Japanese themselves have no corresponding name in common use. The terms *Seto no uchi* (lit. "within the channels") and *Nai-kai*, ("inner sea") are mere inventions of modern cartographers, intended to translate the English name. Neither have the Japanese poets ever raved over this lovely portion of their native country. Only Suma and Akashi at its eastern end seem to have arrested their attention. All the greater reason why foreigners should do it justice.

The fish and shell-fish of the

Inland Sea enjoy a great reputation with native epicures.

2.—The Sanyō Railway.

A line of railway, known as the **Sanyō Railway**, is nearly completed along the northern shore of the Inland Sea, starting from Kōbe, passing through Himeji, Okayama, Onomichi, Hiroshima, Iwakuni, Tokuyama, and Mitajiri, and ending at Shimonoseki. It is intended to connect with the Kyūshū Railway, which starts from Moji on the opposite side of the straits and terminates at Nagasaki. Up to the present (1900), the following portion of the Sanyō line has been opened to traffic.

Distance from Kōbe	Names of Stations	Remarks
	KŌBE	
1m.	Hyōgo	
3½	Takatori	
4½	Suma	
6½	Shioya	
8½	Tarumi...	See p. 318.
9½	Maiko	
12	Akashi	
16	Okubo	
20	Tsuchiyama	
24½	Kakogawa	
26½	Hōden	
29	Amida	
31½	Gochaku	
34	HIMEJI Jct.	Change for Bantan line.
40½	Aboshi	
44	Tatsuno	
47	Naba	
52	Une	
55½	Kamigōri	
63½	Mitsuishi	
68	Yoshinaga	
71½	Wake	
76½	Mantomi	
79½	Seto	
84½	Nagaoka	
89	OKAYAMA.....	Branch to Tsuyama.
93½	Niwase	
99	Kurashiki	
104½	Tamashima	
110½	Kamogata	
116½	Kasaoka	
120½	Daimon	
125½	FUKUYAMA	
131½	Matsunaga	
137¾	ONOMICHI	
143½	Itozaki	
145	MIHARA	
151½	Hongō	
159	Kōchi	
164½	Shiraichi	
170	Saijō	
173½	Hachi-hon-matsu	
180½	Seno	
185½	Kaidaichi	
189½	HIROSHIMA	
191	Yokogawa	
193½	Koi	
199½	Hatsuka-ichi	
202½	Miyajima	Station for island of same name.
209½	Kuba	
212½	Otake	
215½	IWAKUNI	
220	Fujū	
225	Yū	
231½	Obatake	
236	YANAITSU	
240	Tabuse	
246½	Shimata	
253½	Kudamatsu	
258½	TOKUYAMA	
262½	Fukugawa	
270½	Tonomi	
274½	MITAJIRI	Present terminus.

The arrangements on this line for the comfort of travellers are superior to those of the Government and other private lines. It alone has had enterprise enough to provide dining and sleeping-cars. The run from Kōbe to Hiroshima by express takes 7½ hrs.; from Hiroshima on to Mitajiri, 3½ hrs. more. The first ¾ hr. through Suma, Maiko, and Akashi are delightful; but after that, the line leads for 130 miles over an agricultural plain or between low hills, partially clad with scrub pine and bushes. Not but what there is occasional change and variety; for instance, the pretty little river scene between Wake and Mantomi, where the valley r. leads up to the important town of Tsuyama. At Kasaoka there is a refreshing peep of the sea, which again opens out island-studded for the 12 m. between Matsunaga and Mihara along the lovely strait of Onomichi. The passing glimpses of the castles of Himeji, Okayama,

and especially Fukuyama, also afford some variety. But take it altogether, this section of the line is the least picturesque. From Mihara, whose station stands actually in the castle grounds, we plunge inland among the mountains, to reach an elevated plateau at Shiraichi, which is followed to Hachihon-matsu, whence down again through a very narrow valley to Kaidaichi and Hiroshima, near the coast. On the plateau notice the local peculiarity of brown vitreous tiles, different from the grey-blue tiles of other parts of Japan.

Far and away the most beautiful portion of the Sanyō line is that between Hiroshima and Yanaitsu,—a run of nearly 50 m., during which, as the train ever and anon comes out on the coast, the eye feasts on islands, straits, and headlands, with the dark blue sea and the pale blue mountains of Shikoku in the distance. Miyajima (see p. 420) should be specially noticed. The lofty island (2,000 ft.) further on near Ōbatake is called Ōshima. After another plunge inland, the line comes out again on the rock-strewn and pine-clad shore at Kudamatsu, and again at Tokuyama. Then over rice-fields and through cuttings, the peeps of the sea becoming more frequent and charming as one nears Mitajiri. The final section, still to be built, on to Toyo-ura and Shimonoseki at the western gate of the Inland Sea, should form a picturesque termination to the journey. For notices of the chief towns passed through,—their sights and their inns,—see pp. 418-424.

3.—The Inland Sea by Coasting Steamer.

Delightful as are some of the views which the Sanyō Railway journey affords of the Inland Sea, the charms of the latter can be infinitely better appreciated from shipboard. Those whom a general glance at the scenery contents, or to whom first-rate accommodation is a *sine quâ non*, will do best to take passage from Kōbe to Nagasaki in one of the mail steamers. The course usually followed, and the chief points passed, are described in the following section. Persons tolerant of less good accommodation, and desirous to see the Inland Sea and its shores more thoroughly, have innumerable small coasting steamers at their disposal. It is impossible to give a schedule of these, as not only do the hours of sailing and the ports of call vary according to circumstances, but the companies themselves frequently change. The largest and most permanent for many years past has been the *Ōsaka Shōsen Kwaisha*, which owns some good vessels, with first class (*jōtō*) and "extra first class" (*tokubetsu*) accommodation. Among the ports touched at are Takamatsu, Tadotsu, Imabari, Mitsu-ga-hama, Tomotsu, Onomichi, Takehara, Ondo, Kure, Hiroshima, Iwakuni, Yanaitsu, Murozu, Tokuyama, Mitajiri, Shimonoseki, Moji, Beppu, Ōita, and Saganoseki. The steamers also call at many places outside the limits of the Inland Sea, such as Uwajima and Kōchi in Shikoku; Hagi, Hamada, Esaki, and Sakai on the Sea of Japan; Hakata and Kagoshima in Kyūshū; Iki, Tsushima, and Fusan. The starting-point of some of these steamers is Ōsaka, but most call in at Hyōgo. The times of the actual runs between each of the following ports by the larger steamers of the Ōsaka Shōsen Kwaisha are stated as follows:—

Ōsaka to:—

Kōbe	1 hour.
Takamatsu	5½ ,,
Tadotsu	1¾ ,,
Tomotsu	1¼ ,,
Onomichi	1 ,,
Takehara	1½ ,,
Setojima	1½ ,,
Kure	½ ,,

Ujina (Hiroshima).	1 hour.
Miyajima	$\frac{3}{4}$ „
Iwakuni	$\frac{3}{4}$ „
Kuga (in Ōshima)	$1\frac{1}{2}$ „
Yanaitsu	$\frac{1}{2}$ „
Tokuyama	$3\frac{1}{2}$ „
Mitajiri	1 „
Moji	$3\frac{1}{2}$ „

Notices are generally not issued till the day of sailing; punctuality is rarely observed except on the post-boats (*Yūbin Teiki-sen*), and the arrangements being quite Japanese, only those who have had some experience of the country and its customs are advised to embark on a lengthy tour by this means. Slippers should be kept handy, as boots must be taken off on entering the cabin, the same as in Japanese houses and for the same reason. The native cuisine is generally pretty good of its kind and sometimes supplemented by a little meat, but the meals are often served at startling hours.

The ideal way of seeing the Inland Sea would be to have one's own yacht; next best to this, it might be possible to hire native craft. Omnibus row-boats touch at many points not visited even by the smallest steamers, but foreigners will do best to engage a whole boat for themselves. During the long days of spring and summer, one of the prettiest portions of the Inland Sea may be compressed into a brief space of time by taking rail from Kōbe to Onomichi ($5\frac{1}{4}$ hrs.), whence next morning by steamer viâ Takehara, Ondo, Kure, and Ujina to the island of Miyajima, which is reached in daylight; next day back to Kōbe by train from Miyajima station on the mainland, or else proceed westward, also by train.

4.—Voyage down the Inland Sea by Japan Mail Steamship Company's Steamer.

In describing the steamer route, our remarks will be confined to the points which are immediate to the track.

Soon after leaving the anchorage at Kōbe, Wada Point is rounded, the ship is steered close along the land for Akashi Strait, and at about 1 hr.* is close off the lighthouse on the l., with the town of Akashi on the r. After passing through the straits, the track edges a little to the south to clear a dangerous shoal on the r., and crosses the Harima Nada. The ship is now fairly within the Inland Sea, with the large islands of Awaji and Shikoku on the l. and the first group of lesser islands ahead. (For description of Awaji, see Route 44; for Shikoku, see Routes 47-51.)

At 4 hrs. she enters the first of the intricate passages. The large island on the r. is Shōdo-shima (see p. 418), with a rocky, indented shore and well-cultivated slopes. The course leads within a mile of its southern extremity, the coast of Shikoku being about 3 m. to the l. From here the ship turns a little to the north, and soon after the castle-town of Takamatsu opens out on the l., at the head of a deep bay. At 5 hrs. Ogishima, with high cliffs descending straight into 15 fathoms of water, is passed within a stone's throw on the left. Takamatsu castle here stands out finely. Oki and Teshima on the r. both produce copper ore, and the surface workings may be observed in passing. From Ogishima very careful piloting is necessary to carry the ship safely amongst the numerous shoals and islets that line both sides of the track. At 6 hrs. the lighthouse on the S.E. end of Nabeshima (also called Yoshima) is passed, when the castle-towns of Sakaide and Marugame will be visible on the l. At this point the

*The expression "at 1 hr.," "at 2 hrs.," etc., in the description of this voyage, signify "when the steamer has been 1 hour out of Kōbe," "2 hours out of Kōbe," etc., taking 12 knots per hour as the average speed.

situation is particularly interesting. The ship is completely landlocked, and to the uninitiated there appears to be no way between the rocks and islets with which the sea is studded. The ship swings round point after point, passing villages near enough to watch the doings of their inhabitants, and threatens to swamp some fishing-boat at every turn. Through all these narrows the tides rush with a velocity of from 4 to 6 knots, adding greatly to the difficulty of navigation. At times the vessel can hardly stem the rush of water, and heels from side to side as it catches her on either bow.

After Nabeshima, Ushijima is passed either N. or S., and at 7 hrs. the ship will be abreast of Takami-shima, lofty, with a clump of pines hiding a temple on the summit. The shore of Shikoku now projects as a long promontory, forming the eastern boundary of the Bingo Nada. In the bight to the l. is the trefoil-shaped island of Awashima, whose northern extremity is passed within a stone's throw. The glasses will give a good view of Tadotsu, formerly the residence of a Daimyō, bearing south. If Ushi-jima is passed on the north side, the shores of Honshima and Hiro-shima will be very close on the r., and a curious rock only 10 ft. above water on the l. At 7½ hrs. the first narrows are cleared, and the ship enters the *Bingo Nada*.

From this point there are two routes leading through the archi-pelago that separates the Bingo Nada from the Mishima Nada,—one to the north, passing north of the islands and having the shore of the mainland on the r., one to the southward of the islands, having the shore of Shikoku on the l. The *Northern Passage*, which is by far the more interesting of the two, is longer by 8 m.; and for 2 hrs. the ship winds in and out of extremely intricate channels, which at the widest are not more than 2 m. across, and in some places not more than 1,500 ft. The channel is entered at 8½ hrs., passing close to the south of Yoko-shima. Then the track turns to the north, between Inno-shima, a large island 1,250 ft. high on the l., and Mukai-jima on the r., where the channel is just 100 yds. across. It opens out a little off Mihara, a castle-town of some importance, which is seen on the r. at about 9 hrs. Thence the track turns to the southward, and narrows again. At 10½ hrs, the ship is off Ōsaki-shima r., with a small rocky islet on the l., and shortly after the track joins that of the southern route.

If the *Southern Passage* be taken, the ship passes between two high islands with bare precipitous sides, at 8½ hrs. Next a small group of rocky islets is passed on the l., and the town of Imabari on the coast of Shikoku comes in sight ahead. At about 10 hrs. the track turns sharp to the northward, between Ōshima on the r., and Shikoku on the l. These narrows are particu-larly interesting, especially if the tide happens to be running strong-ly in the opposite direction. At the narrowest part, less than 100 yds. wide, the vessel swerves from side to side. 'Hard-a-port!' and 'Hard-a-starboard!' are the continual cries. If the vessel has not sufficient speed, she may be turned right round. Indeed, one steaming even 10 knots has been known to be obliged to go back and wait for a fair tide, and large swirls have sometimes been observed measur-ing 6 ft. across and 10 ft. deep. After two or three miles in a northerly direction, the track turns to the westward. Here the ship is again completely landlocked, the mountainous islands of Ōshima and Ōmi-shima on the r., Shikoku on the l., and Ōsaki-shima ahead closing in the prospect on all sides. But after passing the extreme northern point of the province of

Iyo, with its white outlying rocks, the view opens out, and at 11 hrs. the track by the northern passage is joined.

The course now turns southward again along the shore of Shikoku, where the mountain ranges are well-wooded, and the highest peaks tipped with snow as early as December. At 12 hrs. the coast of Shikoku is again approached within 2 m. A little later, the ship threads her way through another narrow passage between Gogoshima on the l. with a white light, and Mutsuki and Nakashima on the right. Just behind Gogoshima lies Mitsu-ga-hama, one of the chief ports of the province of Iyo. Mutsuki is passed close enough to distinguish the workings from which the material for manufacturing porcelain is obtained. Leaving Gogoshima behind, another small island comes in sight with a lighthouse, whose light is visible 20 m. Then the ship is fairly in the *Iyo Nada*, and at 13 hrs. is nearly up to Yurishima, a curious double island consisting of two hills respectively 400 ft. and 200 ft. high joined by a narrow sand-bank. This island may be passed on either side. Eight miles beyond it is another steep island, and at 14½ hrs. the ship passes quite close to Yashima, 500 ft. high. At this point the *Bungo Channel* opens to the southward, and the track turns a little to the north, passing Uwashima at some distance and Himejima within a few miles. From here the track lies through the *Suwō Nada*, midway between Kyūshū and the mainland, and, being unrelieved by smaller islands, possesses no features of special interest. At 18 hrs. a red buoy marking the edge of the Motoyama spit is passed on the r., and the track turns north for Shimonoseki. Here the land draws together on both sides, forming the Straits of Shimonoseki, which vary from 4 m. to 1 m. in width, and are further narrowed by numerous shoals and sand-banks. At 19 hrs. the ship rounds Isaki on the l., and threads her way through the shallows past the town of Shimonoseki r., with Moji l. The steamer track skirts the flat shore, winds round the south of Hikoshima, turns to the north-west, and of then due north towards the island Rokuren. This is known to pilots as the "south passage". There are two others,—a middle one, safe only for quite small steamers, and a northern, the deepest of all, which the "Empress" boats take. The whole channel is well-lighted and marked; but the strong tides which rush through render it even more difficult to navigate safely than any other part of the Inland Sea. Some of the Nippon Yūsen Kwaisha steamers stop off Shimonoseki for an hour or so, to land mails, etc. Not counting this stoppage, the ship will be off Rokuren and fairly through the Inland Sea at 20 hrs.

As almost all travellers go on to Nagasaki, the description of the route is continued on to that port.

From Rokuren the track turns west, close past Shiroshima; then gradually south. At 22 hrs. the ship is about 1 m. off Koshime-no-Ōshima (Wilson's Island). The coast of Kyūshū (see Rte. 57) now extends southward on the l.—bold, rugged, and deeply indented, with numerous harbours, outlying islands, and a background of lofty mountains. At 24 hrs. the desolate, rocky islet of Eboshi-jima (Hat Island), with its lighthouse, is close at hand, due south of which, on the shores of a deep bay, lie the coal-fields of Karatsu, and the district where the celebrated Hizen porcelain is manufactured. Eight miles away on the r. is the large island of Iki, with several small rocky islets nearer in the same direction.

Iki is mostly table-land, from 500 to 700 ft. high, with scant timber and poor soil. The chief village is Gonoura on the S. W.

side, possessing a fair anchorage. Small steamers run between this place and Yobuko in Hizen, where the Japan-Korea cable is landed.

From Eboshi-jima the track turns gradually to the south, passing Kagara-shima and Madara-shima. At 28 hrs. the N. E. end of Hirado is close at hand, and Dōshima 1 m. on the l. Hirado is 17½ m. long, narrow and hilly, trending N. N. E. and S.S.W., the highest point being 1,792 ft.

Hirado, called Firando by the old mariners, had great importance in the 16th and 17th centuries, when it served as an emporium of trade between Japan and foreign countries. Besides the Dutch factory, there was also an English one, which, in the year 1611, was in charge of one Captain Richard Cock (or Cocks). The names of Will Adams (see p. 105), Captain John Saris, and other adventurers are all connected with this spot where now scarcely a trace of Europeanisation remains. The Daimyō's castle, too, is in ruins, nothing standing but a wall which commands a lovely view. Hirado gives its name to a celebrated variety of blue porcelain.

Hirado is separated from Kyūshū by a narrow channel of ¼ m., which is in effect narrowed to a few yards by rocks, and is called Spex Straits. Steamers sometimes take this course, if tide and weather are perfectly favourable; but generally they keep along the W. shore of Hirado, and pass between it and Ikutsuki-shima by what is known to seamen as the Obree Channel, only 2 cables wide. Naka-no-shima, an islet rising straight out of the water off the S.W. end of Hirado, is closely skirted, and the course changed to S. E. at 29½ hrs. Ho-age (Sail Rock) is 1 m. on the l., and the whole group of the Gotō Islands (see Route 64) in the distance on the r. Shortly after Ho-age, and on the same side, is seen a beacon painted red and white, to mark a dangerous sunken rock. At 30 hrs. the islets of Ōdate and Kodate are on the r., and Mitoko on the l. Off the south-east of the latter is a small flat islet with pine-trees. A little south again, on the mainland of Kyūshū, is a remarkable conical hill, with a clump of trees on the summit closely resembling a field-officer's cocked hat and plume. Next we pass Matsushima, which is of considerable size and partly covered with pine-trees, whence its name. It is terraced for cultivation to the very summit, and has a village half-way up its slope. This point passed, the track takes a sharp turn to the S. and back to S.E., leaving Ikeshima and Hikishima on the r. One mile further on a good view is obtained of a remarkable arched rock standing straight up out of the water to the N.W. From here Iwōshima lies straight ahead, with the lighthouse just visible. To the r. of the lighthouse is Takashima, noted for its coal-mines. At 31 hrs. the ship is midway between Iwōshima and the mainland, and soon after enters a cluster of islets off the mouth of Nagasaki harbour. Rounding Pappenberg, the ship turns sharp to the l. into the harbour, and at 32 hrs. is generally at anchor.

The chief distances of the run through the Inland Sea from Kōbe to Nagasaki, as taken by the Nippon Yūsen Kwaisha steamers, are as follows:—

KŌBE to:—	Miles.
Hyōgo Point	2
Akashi Straits	12
Nabeshima	73
Ushijima	75½
Nakashima	143
Yurishima	154
Yashima	175
Himejima	198
SHIMONOSEKI	239
Rokuren	248
Shiroshima	257
Koshime-no-Ōshima	275
Eboshi-jima	300
Obree Channel	334
Naka-no-shima	346
Arched Rock	371
NAGASAKI	387

5.—Places of Interest on and near the Northern Shore of the Inland Sea.

Himeji (see p. 318).

Okayama (*Inns*, *Miyoshino, near railway station; Jiyūsha), capital of the prefecture of the same name and of the province of Bizen, lies 2½ *ri* inland from its port, *Samban* (poor accommodation), along an excellent jinrikisha road. No portion of this coast shows more clearly the rapid encroachment of the land on the sea, and a scheme has even been mooted for draining the large bay of Kojima-wan. The *Castle* has now been restored to its former lord, the Daimyō Ikeda, and is shown for a small fee. The *Kōraku-En Garden*, celebrated throughout Japan, deserves its reputation,—not being a semi-Europeanised bit of formalism and bad taste, like the "public gardens" of so many modern Japanese cities, but the spacious and charming pleasaunce of the lords of the castle close to which it lies. There are bridges, hills, lakes, cherry-trees, plum-trees, wistarias, maples, palmettos, and a few tame cranes, one of which is believed to be over two hundred years old; also summer-houses which may be hired of the custodian for those picnic parties in which the Japanese take such delight. Fancy matting (*hana-mushiro*) is a local specialty.

[**Shōdo-shima**, the most considerable island in the Inland Sea, lies 1½ hr. (plus ½ hr. in small boat) by steamer from *Samban*; also 1 hr. by steamer from *Takamatsu* in Shikoku,—lovely scenery throughout the passage. The boats call daily bound both ways, also connecting with Kōbe, Ōsaka, and Tadotsu. The two chief towns, *Tonoshō* and *Fuchizaki*, are only separated by a bridge over some salt-pans, where the sea till recent years divided the island into two unequal parts. Visitors will best consult their convenience by staying at the steamer agency (*Funa-donya*) at the landing-place.—Large supplies of granite come from the pine-clad mountains of this picturesque island, whose lower slopes are admirably cultivated. The chief quarries are on the north coast. A delightful day's excursion, partly by jinrikisha, partly on foot, may be made to the *rocks of Kankake*, a sort of Haruna-san on a larger scale, with the addition of a glorious view seawards. It is best at the time of the autumn tints. The waterfall of *Nishi-no-taki*, in the same direction, is preferably taken as a separate walk. The *cave of Benten* at Gōtō, near the S.W. extremity of the island, is another local curiosity, and ranks among the Eighty-eight Holy Places of Shōdo-shima. Hachiman, the god of war, is specially revered by the islanders. A hill just outside Tonoshō, on which stands one of his many temples, is partly cut away in tiers, whence crowds witness the great annual festival on the 15th day of the 8th moon, old style.]

Fukuyama (*Inn*, Yoshino Kwadan, at station), capital of the province of Bingo, was the seat of a Daimyō, whose castle, in an unusually good state of preservation, is well seen from the railway. No permit being required, travellers might stop over a train to see it. The temple of *Myō-ō-in* possesses some art treasures. This province produces the upper covering or outside layers (*Bingo-omote*) of the ordinary house mats which are used all over Japan. Whole fields planted with the rushes for making them are passed by.

Tomotsu (*Inn*, Maru-tsune),

So-called, it is said, because the Empress Jingō, landing there after her Korean ex-

pedition, presented the *tomo*, or leathern wrist-guard, of her bow to the god of that port (*tsu*).

2½ *ri* S. of Fukuyama by a good but malodorous jinrikisha road, has a small harbour protected by piers, and manufactures anchors for the whole Inland Sea district, as well as nine kinds of liqueur,—one flavoured with plum-blossom, another with chrysanthemums, a third effectual in warding off old age, etc., etc. There are two or three fine temples, and the surrounding scenery is delightful. Half-a-day may be well spent in going by boat W. along the cliff-bound coast to the little shrine of Kwannon at *Abuto*, perched on a rock that juts into the sea, and back viâ *Sensui-jima*, where there is sea-bathing.

Curious cars of straw surmounted by the *tai*-fish, lobster, and bamboo are carried round the town on certain festival days and then burnt.

Onomichi (*Inns*, *Hamakichi, Kakusui-kwan) has unusually plentiful steam communication, and is a prosperous, bustling place, stretching along the shore of a long narrow strait which looks like a winding river. The shore is lined with godowns. Onomichi is a city of narrow lanes and of fine, though decaying temples, of which the two best are *Senkōji* and *Saikokuji*. Flights of steps that seem endless lead up to the former, which stands near the top of a very steep hill. Huge granite blocks jut out quaintly from the soil, helping to form a picture at once weird and beautiful. The view also is fine, a prominent feature being the island of Mukai-jima, or Shichi-ri-ga-shima, plastered up—if one may use such a term—against the mainland, and thus forming the river-like harbour. Saikokuji, a branch of the great monastery of Kōya-san, is very stately with its big stone walls. Indeed, the temple architecture of all this district derives powerful aid from the granite of the shores of the Inland Sea.

Mihara (*Inn*, Go-un-rō) possesses the remains of a Daimyō's castle. From here westwards, the northern shore of the Inland Sea forms a striking contrast to the wooded and smiling coasts of Shikoku and Kyūshū that lie opposite. It is arid and infertile, and the hills have great bare patches like a beggar's skin showing through his tatters.

Takehara (*Inn*, Fukui) is a pretty harbour lying amidst high hills. The houses stand on the beach. Here the famous scholar Rai Sanyō (see p. 82) was born. The coasting steamers pass through the extraordinarily narrow *Strait of Ondo*, in the middle of which stands a large lantern on a stone base, and then reach

According to legend, the passage had become blocked up by the hills falling in on either side. So Kiyomori (see p. 76) cut it afresh; but as day was waning, he commanded the sun to stand still, which it did till the completion of the work. But the sun revenged itself for this insult by the proud tyrant's death, and this is his funeral pile standing in the waves.

Kure (*Inns*, Miyoshi, in Washō-machi; Hōraisha, at the actual port, 25 *chō* distant), an important and continually growing naval station, snugly situated at the base of cultivated hills. No admission to the arsenal without permit from the Ministry of Marine. 1½ *ri* distant lies the island of **Etajima**, where stands the *Imperial Naval College*, an admirably conducted institution for the training of cadets.

Hiroshima (*Inns*, *Kikkawa, Europ. food, with branch at station; Naganuma), capital of the province of Aki and seat of a prefecture, stands at the mouth of the Ōtagawa, in a fine position protected by hills from the northern blasts.

Before the establishment of the Shogunate in the 12th century, Hiroshima belonged to Kiyomori, the powerful and unscrupulous head of the Taira family. At the beginning of the 17th century, the fief passed into the hands of the Asano family, who retained it till the mediatisa-

tion of the Daimyōs in 1871. The Asanos were often spoken of as the *Princes of Geishū*. Geishū or Aki being the name of the province in which Hiroshima lies. During great part of the China-Japan war of 1894-5 the Emperor took up his residence in the castle of Hiroshima, in order, as it would seem, to be nearer the scene of action.

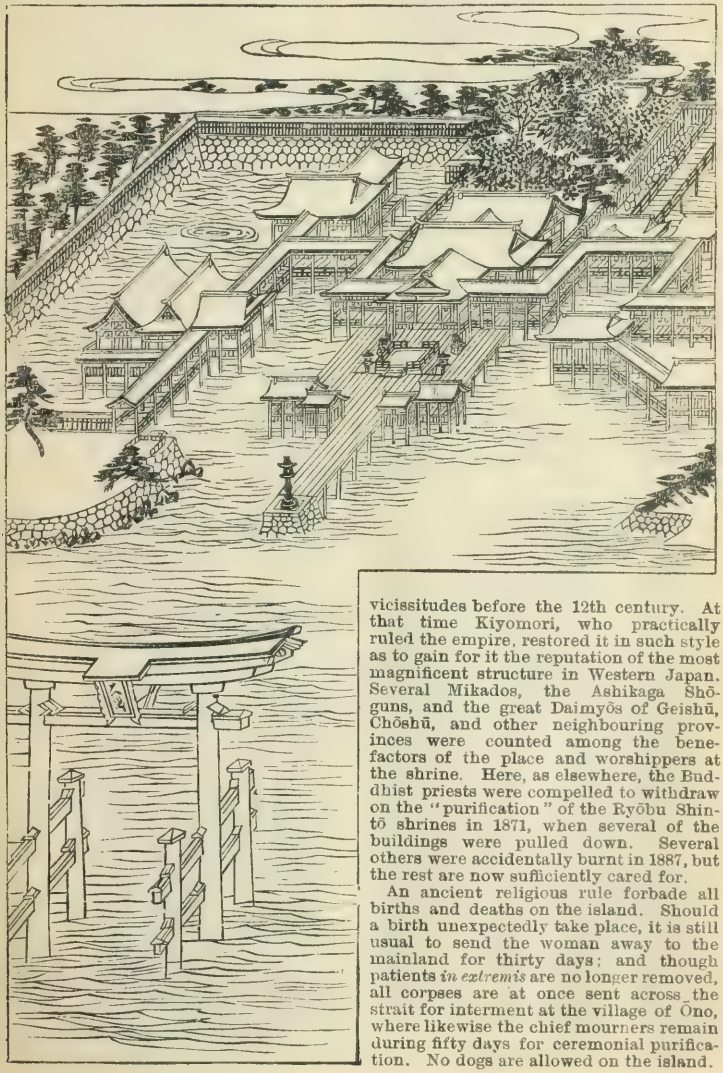
The approach to Hiroshima by sea is noted for its beauty. The little port of *Ujina*, distant 3½ m., is connected with the city by railway. Hiroshima is a brisk and busy place, the most important city west of Kōbe. It is a centre for dealers in lacquer, bronze, and most other kinds of artistic work. The oysters of the neighbouring sea enjoy much favour.

The sights of Hiroshima can be done by jinrikisha in 1 hr. The prettiest is the *landscape garden* of the Asano family, called *Sentei*, 12 *chō* from the station. Excepting the five-storied keep (*tenshu*), little now remains of the old *Castle* (no admission) but the space which it and its dependent buildings once occupied. Parts of this very extensive space are now used as parade grounds for the garrison. Close to the castle, and only 8 *chō* from the station, lies the Park (*Kōen*), which affords a place of recreation to the citizens. It contains some temples called *Nigi-tsu-Jinja*, dedicated to the ancestors of the Asano family, whose crest of two hawks' feathers crossed is commemorated, not only on the lanterns and other surrounding objects, but in the name of *Futa-ba-yama*, the hill rising immediately behind. Some fine tea-houses stand on it, 5 *chō* below the top, which affords a beautiful view. In the plain below lies Hiroshima, intersected by the five arms of the Ōtagawa; to the l. is the sea; to the r. rises a conical-shaped hill called Aki-no-Fuji, and further to the r. Hiji-yama; in front is the long road running down towards the pine-clad islet in the harbour; beyond all spreads the sea, glittering amidst rocky islands, chief of which is Miyajima with its feathery peaks; on the dim horizon are the Suwō hills. The annual festival at *Nigi-tsu-Jinja* is held on the 15th day of the 9th moon, old style.

Miyajima (*Inns*, *Haku-un-dō, Iwaso, and many others). As already indicated on p. 413, this lovely island can be reached by coasting steamer from various Inland Sea ports. The more usual way now is to take train to *Miyajima* station on the Sanyō line, 1 hr. west of Hiroshima, whence steam ferry in ¼ hr. Ferry close to station. Should the train hours from Hiroshima not suit, one may go by excellent jinrikisha road with delightful scenery all the way, 4½ *ri* (11 m.), to *Ajina* (do not confound this with Ujina, the port of Hiroshima). Here there is another slightly longer ferry, say 40 min. by row-boat. The objective point in either case is the vill. that has grown up around the temple.

Miyajima, also called Itsukushima, is a sacred island, and one of the *San-kei*, or "Three Chief Sights," of Japan in native estimation. It rises to a height of about 1,800 ft., and is very rocky and thickly wooded. Many small but lovely valleys trend down to the sea; and in these, among groves of maple-trees, nestle the inns and tea-houses for pilgrims and the dwellings of the fishermen and image-carvers, who, with the priests and innkeepers, make up a population of some three thousand. Miyajima is a charming summer resort, the temperature being never unbearably high, the sea and fresh-water bathing excellent, and the walks numerous. The abundance of conifers, the disintegrated granite soil, and the total absence of agriculture, combine to keep the air singularly pure and the water limpid. A number of deer still linger on the island, and feed out of the hands of the passers-by.

Miyajima is dedicated to three Shintō goddesses, daughters of Susa-no-o, from the eldest of whom, named Ichiki-shima-Hime or Itsukushima-Hime, the alternative name of the island is fabled to be derived. According to tradition, the first erection of a temple on the present site dates from the reign of the Empress Suiko (A.D. 593—628); but all the early archives of Miyajima were lost in a great fire which occurred in 1548, and nothing certain can be learnt from other sources regarding its vicissitudes before the 12th century. At that time Kiyomori, who practically ruled the empire, restored it in such style as to gain for it the reputation of the most magnificent structure in Western Japan. Several Mikados, the Ashikaga Shōguns, and the great Daimyōs of Geishū, Chōshū, and other neighbouring provinces were counted among the benefactors of the place and worshippers at the shrine. Here, as elsewhere, the Buddhist priests were compelled to withdraw on the "purification" of the Ryōbu Shintō shrines in 1871, when several of the buildings were pulled down. Several others were accidentally burnt in 1887, but the rest are now sufficiently cared for.



An ancient religious rule forbade all births and deaths on the island. Should a birth unexpectedly take place, it is still usual to send the woman away to the mainland for thirty days; and though patients *in extremis* are no longer removed, all corpses are at once sent across the strait for interment at the village of Ōno, where likewise the chief mourners remain during fifty days for ceremonial purification. No dogs are allowed on the island.

The temple of Miyajima enjoys great celebrity. The *torii* in front of it, which stands in the sea, is a favourite motive of Japanese art; and the temple itself, being partly built out over the sea on piles, appears at high tide to float upon the surface of the water. This effect is of course marred when the tide goes out. A characteristic feature of the temple is its gallery (*kwairō*) 648 ft. long, hung with ex-votos. Many of these are old pictures by famous artists; but even so sacred a shrine as Miyajima has not altogether escaped modernisation, as is attested, *inter alia*, by hideous daubs in oil of the China War. Notice also a number of grotesque wood-carvings. The annual festival is celebrated on the 17th day of the 6th moon, old style. By payment of a few *yen* one may get all the temple lanterns lighted, producing a very pretty effect, which should be viewed from the water. The new buildings behind contain various art treasures.

The great unpainted Hall of a Thousand Mats (*Sen-jō-jiki*), standing on an eminence to the r. of the temple on leaving, is said to have been built by Hideyoshi out of the wood of a single camphor-tree. In any case, it served as his council chamber on the occasion of the great expedition against Korea at the end of the sixteenth century. Soldiers were again quartered there in 1894 on the way to conquer (*meshi-toru*) China, and some of them punningly hung up on the pillars some ladles of the sort commonly used for serving rice (*meshi toru*). The fashion spread even among civilians, who follow it for luck, till now the place wears the most singular and uncomely aspect, from being plastered all over with ladles up to the very ceiling. Close to the Thousand Mat Hall stands a five-storied pagoda. A huge stone *torii* is in course of construction on the shore.

Those with time on hand may climb up 18 *chō* to the *Oku-no-in*, at the top of one of the chief peaks (2 hrs. will suffice). But no longer are any great religious buildings left there, nor is the sacred fire which was lighted by Kōbō Daishi and has never since been suffered to go out, maintained nowadays with any pomp. Like several other places in Japan, Miyajima has its "seven wonders" (*nana-fushigi*), mostly insignificant.

Shin-Minato (*Inn*, Fukuoka) is the port for Iwakuni, from which it is 1 *ri* 26 *chō* (4¼ m.) distant by an excellent jinrikisha road.

Iwakuni (*Inn*, *Kome-hei) is a bustling place, formerly the castle-town of a Daimyō called Kikkawa. Where his castle stood, there is now a temple dedicated to Katō Kiyomasa and a park adorned with splendid trees of many species. The railway station lies inconveniently distant at the vill. of *Muronoki*, about 40 min. by jinrikisha. Iwakuni is noted for its manufacture of silk, paper, cotton, mats, and mosquito-nets. The great bridge called *Kintai-kyō*, lit. "bridge of the damask girdle," spanning the Nishiki-gawa, is famed throughout the length and breadth of Japan. It is built in five arches, measures about 150 yds. in length, and some of the stones in the piers are bound together with lead. The former custom was to repair thoroughly one of the arches every five years, so that once in twenty-five years the whole structure was renewed. Figs of excellent quality abound in this neighbourhood.

A long stretch of coast south of Iwakuni towards Ōbatake and Yanai is dyked, to carry both the excellent highway and the railway.

Yanai (*Inns*, Hakki, Ryōhakwan), often called *Yanaitsu*, that is, the "port of Yanai," is admirably protected, the town lying on the S.W. slope of Kotoishi-yama (2,190 ft. high), and com-

manding glorious views of the large and lofty island of Ōshima. The railway has barely room to pass between this mountain and the sea.

Tokuyama (*Inn*, Kashibe).

Mitajiri (*Inn* at station, but Kashiwagi on the mole is better) lies 18 *chō* from its port,—a port lovely to the eye with its lines of hills and the smoke lazily rising from its salt-pans, but not very good for steamers, for which reason most passengers from the south, especially in bad weather, prefer to continue on to Tokuyama, and take the train there, rather than here at the actual terminus. A capital jinrikisha road leads from Mitajiri to the busy town of

Miyaichi (Miyaichi Hotel), 31 *chō*, which boasts a celebrated *Temple of Tenjin*, with grounds prettily laid out on a hillside. Hence it is 4 *ri* 22 *chō* more, or 13¼ m. altogether, from Mitajiri over the partly tunnelled hill called *Sabayama* to

Yamaguchi (*Inns*, Sakata-ya, Fujimura), capital of the prefecture of the same name and of the province of Suwō. The hot springs of *Yuda* in the S.W. suburb of the town possess some local fame; but imprisoned as it is within hills mostly bare, bleak in winter and glaring in summer, Yamaguchi has nothing to detain the visitor except its pious memories.

Yamaguchi was an important Christian centre during the latter half of the 16th century, the mission there having been founded by St. Francis Xavier himself. (See Sir Ernest Satow's elaborate paper on the "Vicissitudes of the Church at Yamaguchi from 1550 to 1586" in Vol. VII. of the *Transactions of the Asiatic Society of Japan*.) More recently the noble house of Chōshū, which had its seat here, became a very powerful factor in Japanese politics. Since the Revolution, the *samurai* of Chōshū have divided with that of Satsuma the chief direction of public affairs. The peasantry of the Yamaguchi prefecture furnish a large proportion of the emigrants who have been sent to Hawaii during the last few years.

Toyo-ura, sometimes called *Chōfu* (*Inn*, Yoshida-ya).

Here, according to tradition, is the burial-place of Chū-ai Tennō, a Mikado who is said to have ruled Japan at the end of the 2nd century of our era. His consort, Jingō Kōgō, had a revelation from Heaven one day, while her husband was playing on the lute, that there existed to the westward a fair land, dazzling with gold and silver,—the land of Korea which the Japanese sovereign was divinely commanded to conquer and add to his domains. But Chū-ai would not believe the message. "If," said he, "one ascend to a high place and look westward, no land is to be seen. There is only the great sea; your deities are lying deities." For this his disbelief and disobedience, he was smitten by the gods with sudden sickness and death, and his consort was left to carry out the expedition (see p. 75).

At Toyo-ura itself there is little to see; but the way on (2 *ri*) to Shimonoseki is beautiful. Just before getting to the narrows that afterwards open out to form Shimonoseki harbour, one passes *Dan-no-ura*, a stretch or reach whose name is familiar to every student of Japanese history.

It was the scene of the greatest naval battle in the annals of Japan, when the Taira, hitherto all-powerful, received their death-blow from the rival house of Minamoto headed by the young hero Yoshitsune. The Taira forces were encumbered by the presence of numerous women and children, among whom were the widow and daughter of Kiyomori,—the former a nun, the latter the Empress-Dowager Kenrei Mon-in, with her child, the Emperor Antoku, then only six years old. When his grandmother saw that all was lost, she clasped the young monarch in her arms, and despite the entreaties of her daughter, leapt into the sea where both were drowned. This was in A.D. 1185.

Across the strait lies *Tano-ura*, whence eighteen foreign men-of-war poured their shot and shell upon the Japanese batteries in what is known as the "Shimonoseki Affair." The chief battery of the Daimyō of Chōshū was planted on a little sandy spit below the roadway on the l., at the vill. of *Maeda*.

The Shimonoseki Affair arose out of an attempt on the part of the Daimyō of Chōshū, who was at that time a semi-inde-

pendent ruler, to close the straits leading into the Inland Sea. Two American ships, a French ship, and a Dutch ship were fired on in June and July, 1863, and several men killed. Failing to obtain satisfaction from the Shōgun's government, the representatives of the three powers concerned, together with the British representative, who deemed it essential for all the Western powers to make common cause in their dealings with the Japan of those days, sent a combined fleet to bombard Shimonoseki. This was done on the 5th and 6th September, 1863. The victors furthermore claimed an indemnity of $3,000,000, on account of the expense to which they—and more especially Great Britain—had been put by the naval and military display required to enforce the observance of the existing treaties. No incident in the dealings of the West with Japan has met with so much adverse criticism. Several years later, the United States government, conscience-stricken, repaid their portion of the indemnity—at least they repaid the principal, but not the interest. The other recipients have not shown this modicum of generosity.

In 1895 Shimonoseki became again notorious through the attempt by a Japanese swashbuckler on the life of the aged Chinese statesman, Li Hung Chang, who had come over to treat for peace after the war.

Shimonoseki, also called *Akama-ga-seki*, or more often *Bakan* (*Inns*, *Daikichi, *Fujino, Europ. food), is a considerable shipping centre, lying 4 m. from the W. entrance of the strait of Shimonoseki, which separates the Main Island from Kyūshū. The town consists almost entirely of a single street, about 2 m. in length. The chief products are tobacco and cutlery. Shimonoseki and

Moji (*Inns*, *Ishida-ya, Europ. accommodation and food; Kawa-u), a new town on the Kyūshū side, form practically but one port, though business is hampered by the fact of the two places belonging to different prefectures, each with its separate custom-house. Both sides of the strait have recently been fortified (there are no less than seven forts) as a precaution against further foreign attacks. The prosperity of Moji dates only from the year 1891, when it was selected as the northern terminus of the Kyūshū Railway. Owing to the extreme swiftness of the tides on the Shimonoseki side, the mail steamers, even when advertised for Shimonoseki, anchor off Moji. The presence of coal near this latter place is a further inducement, and has already made it a dangerous rival to Nagasaki. The distance across the strait is only 1 mile, and steam-launches ply every 20 min. Shimonoseki enjoys an excellent climate at all times of the year, owing to its southern frontage with hills behind, admitting the summer breezes and protecting it from northerly winter blasts. Moji, which faces N.W., is less favoured in this respect.

ROUTE 44.

The Island of Awaji.

The **Island of Awaji,** situated at the eastern entrance of the Inland Sea, can be easily reached by small daily steamer from Kōbe (Hyōgo) in 2 hrs. to Kariya, which is the first port touched at. The steamer, after calling at Kariya, continues on to Shizuki, 40 min., and to Sumoto, the capital, 40 min. more. From spring to autumn another steamer service connects Minato and the villages of the West Coast with Akashi.

There is also a steam ferry service between Akashi and Iwaya at the N. extremity of the island, and another at the S. end between Fukura and Muya on the way to Tokushima in Shikoku.

The chief distances on the island are as follows :—

	Ri	*Chō*	*M.*
East Coast—			
Kariya to Shizuki	3	25	9
Shizuki to Sumoto ...	2	33	7¼
Sumoto to Yura	2	9	5½
Southern Inland Road—			
Sumoto to Hirota	1	29	4⅓
Hirota to Fukura.....	3	28	9¼
(Or straight across from Shizuki to Fukura, without going round by Sumoto)	4	—	9¾
Western Inland Road—			
Fukura to Koenami...	2	10	5½
Koenami to Minami-dani	3	22	8¾
Minami-dani to Gunge	3	—	7¼
(Or preferably from Fukura to Gunge viâ Minato and the West Coast)			
West Coast—			
Gunge to Tsukue	3	21	8¾
Tsukue to Iwaya.....	2	29	6¾
Iwaya* to Kariya.....	2	20	6¼
Distances by Sea from Awaji to the Mainland—			
Iwaya to Akashi in Harima	1	23	4
Yura to Kada in Kishū	2	30	7
Fukura to Muya in Awa (in the Island of Shikoku)	3	2	7½

A trip to Awaji is much to be recommended during spring and autumn, or in mild winter weather, the climate being moderately warm, the scenery picturesque, and the roads fairly good. Jinrikishas can be obtained almost everywhere. The best *inns* are those at *Sumoto* (Nabetō and Kuwaji), *Shizuki* (Hirano-ya), *Fukura* (Izu-man), and *Gunge* (Shinkuma). There is also fair accommodation at *Yura* (Tanaka-ya) and at *Iwaya*. The other inns are rather poor, but every village affords accommodation of some sort. The tourist who wishes to explore the island thoroughly, is recommended to land at Kariya, and make the round in the order described below. This will take 3 or 4 days, according as steamer hours, weather, etc., may fit in. Persons pressed for time can obtain a glimpse of the prettiest part of the scenery, which lies on the E. coast, by taking steamer from Kōbe to Sumoto, and returning next morning.

The Island of Awaji is mentioned in the earliest Japanese legends as the first result of the marriage of the creator and creatress, Izanagi and Izanami, when they gave birth to the various islands of the Japanese archipelago. It is also related that in very ancient times the water for the Imperial Household was brought over from Awaji in boats; and the beauties of the harbour of Yura have been sung by poets from time immemorial. Coming down to historical days, the unfortunate Emperor Junnin was exiled here in A.D. 764, having been deposed by his predecessor, the Empress Kōken, a Japanese Messalina, who added to her other excesses a wild desire for Imperial power which was not properly hers, and who, having once abdicated in favour of Junnin, wished to reascend the throne. Junnin endeavoured to escape from Awaji, but died there in the following year, probably a victim to assassination. During the Middle Ages, the lordship of the island and of different portions of it passed successively into the hands of several feudal chiefs, and finally of the Hachisuka family and of their dependants, the Inada. The whole island now forms part of the prefecture of Hyōgo. The castle of Sumoto, which town has long been considered the capital, was constructed in the middle of the 16th century.

The scene as the steamer approaches **Kariya** is most picturesque,—delightful little coves and peaceful nooks, pine-trees on the strand, small valleys stretching up towards verdure-clad hills, and in the distance the hazy outline of Senzan, one of the highest hills on the island (1,550 ft.) and of the lofty land beyond. This kind of scenery, ever varied in its details, continues all along the E. coast to Sumoto and Yura; and jinrikishas bowl rapidly over the well-kept road. It will generally be found best to spend the first night at Sumoto. Those having another

*Properly speaking, Iwaya is at the N.E. extremity of the island. But this division of the roads is practically the more convenient.

day to spare may turn off inland shortly after leaving Shizuki, and go to Sumoto viâ the top of **Senzan.** Jinrikishas can be engaged as far as *Futatsu-ishi*, 1 *ri* 24 *chō*; but it will probably be more satisfactory to walk the whole way, taking some 6 hours. The country is everywhere pretty. The actual ascent is about 1 *ri* in length. Half-way up stands the temple of *Kōshinji*, which commands a fine view in the direction of Kōbe. Thence to the top the path lies through a wood of cherry-trees, oaks, firs, etc., some of the firs presenting a very curious appearance, the soil having crumbled away from their roots, so as to leave the latter poised high above the level of the surrounding ground. From the summit of Senzan itself there is but little view, owing to the trees which crown the mountain, and which, from most parts of the island, give it a peculiar square-topped appearance. The temple on the summit is called *Senkōji*. It has a solid modern gate and belfry; but the *Hondō*, or main edifice, and the three-storied pagoda are old.

Its foundation is said to date from A.D. 901, when a hunter named Chūda, having shot at and hit a stag (another version says a boar), discovered that it was in reality an incarnation of the merciful divinity Kwannon whom he had thus sacrilegiously injured. He thereupon assumed the garb of a Buddhist monk and the Buddhist name of Jakunin, and raised a shrine to Kwannon on the spot where the incident had occurred.

The way down on the side towards **Sumoto** brings that town in sight to the l., with Kishū and the islets of the Kii Channel beyond it, while to the r. are the mountains of Awa in Shikoku. From the base of Senzan to the *Aiya waterfall*, and thence to Sumoto, the path leads mostly across a fertile plain. Those not desirous of visiting the fall, which, though a pretty place for a picnic, is by no means extraordinary, can go straight to Sumoto from the base of Senzan, the distance being 1½ *ri*.

The former castle of Sumoto no longer exists, and in its grounds a court-house and a prison have been erected. The production for which Sumoto is chiefly noted is a sort of marmalade made out of an excellent variety of orange resembling the Seville orange, and called *Naruto mikan*. It is sold in boxes with another pleasant sweetmeat composed of acorns, cinnamon, and sugar; and the two sweetmeats together are known by the name of *uki-hashi*, or "floating bridge," in allusion to the legend of Izanagi and Izanami mentioned below. A third preserve special to Sumoto is the *biwa-no-ne*, or "sound of the lute," which is made of plums. Foreigners will perhaps be inclined to think that it stands to the palate in somewhat the same relation as Japanese music does to the ear. The *potteries* of Sumoto deserve a visit. A spare day might pleasurably be devoted to the ascent of *Kashiwara-yama*, the highest point of the S. E. range of the island (1,930 ft.), commanding a very fine view inland all over the plains of southern Awaji, its distant northern hills, the sea, the coast of Kishū, Nushima (the odd islet off Awaji), and some islets off the coast of Shikoku. To obtain this view, it is necessary to go up through the wood behind the temple. From Kashiwara-yama one may descend to **Yura,** where a garrison is stationed in connection with the fort commanding the entrance to the Kii channel. Thence there is a 2 *ri* ride or walk along a beautiful shore.

The interest of the Southern Inland Road leading from Sumoto to Fukura is mainly archæological. There is a curious mound called *Onogoro-jima*, i.e., the island of Onogoro, at a short distance from the village of Yagi or Yōgi, where the path to it diverges r. from the main road, and soon leads to a dry

river-bed where it is necessary to alight from the jinrikishas.

A very early Japanese tradition, preserved in the *Kojiki*, tells us that Izanagi and Izanami, when they were about to produce the Japanese archipelago, "stood upon the Floating Bridge of Heaven, pushed down the jewelled spear and stirred with it, whereupon, when they had stirred the brine till it went curdle-curdle (*koro-koro*) and drew the spear up, the brine that dripped down from the end of the spear was piled up and became an island. This is the island of Onogoro."

Several islets off the coast of Awaji contend for the honour of being this first-fruit of creation; and this inland claimant may well, by the ignorant country-people, be supposed to have been once itself an island, standing up as it does prominently from the surrounding rice-field flats. In reality there would seem to be little doubt as to its being the funeral mound of some very ancient prince, all memory of whom has passed away. There is a small shrine on it dedicated to Izanagi and Izanami, and at the southern end of it a stone called the *sekirei-ishi*, or "wagtail stone," with reference to an incident of the creation legend for which Vol. III, Part I, Appendix, pp. 69-70, of the *Transactions of the Asiatic Society of Japan* may be consulted. A hole has been scooped out on the W. side of the mound by women who mix fragments of the earth with water, and drink it as a charm to ensure easy delivery. Almost within a stone's throw is a clump of reeds called *Ashi-wara-koku*.

Ashi-wara-no-kuni, i.e. the Land of Reed Plains, is an ancient name for Japan. But the country-people, mistaking *ashi*, "a reed," for *ashi*, "the foot," have invented a story to the effect that this is the spot on which Izanami first set foot when he came down to earth.—*Kuni* and *koku* are synonyms for "land" or "country."

After visiting Onogoro-jima, the jinrikishas are rejoined, and the hamlets of Ōenami and Koenami passed through. The latter is marked by two or three very fine pine-trees. *The* pine-trees of the whole island, however, are those which form an avenue lining the main road for a distance of 50 *chō* just at this part of the journey. In order to enjoy the sight of them, it is worth while turning into the main road as soon as the avenue is seen to the l.

A further detour to the l. is needed if it be intended to visit the vill. of *Igano*, where, at the establishments of two families called Mimpei and Sampei, the potteries for which Awaji is famous are located. Foreign visitors easily gain admittance.

This peculiar ware was first produced between the years 1830 and 1840 by one Kajū Mimpei, a man of considerable private means, who devoted himself to the ceramic art out of pure enthusiasm. Directing his efforts at first to reproducing the deep green and straw-yellow glazes of China, which country he visited in quest of information, he had exhausted almost his entire resources before success came; and even then the public was slow to recognise the merits of his ware. Now, however, connoisseurs greatly prize genuine old pieces by Mimpei, some of which combine various colours so as to imitate tortoise-shell, while others have designs incised or in relief, or are skilfully decorated with gold and silver. At the present day the quality of Awaji ware has sadly deteriorated, though Sampei has won prizes at exhibitions in Australia and elsewhere. The pieces are mostly monochromatic and intended for everyday use.

The next object of interest on the road is the *Tumulus* of the unfortunate Emperor Junnin, mentioned above. Being 202 *ken* in length and 72 *ken* in breadth, while the whole is surrounded by a moat and covered with a dense grove full of singing-birds, this tumulus forms a very prominent object in the landscape. It is commonly known as *Tennō no Mori*, that is, the Emperor's Grove. That of Junnin's mother, Taema Fujin, lies 8 or 10 *chō* away from it in a south-westerly direction.

After leaving these mounds, a jinrikisha ride of about ½ hr. brings one to the little seaport town of

Fukura, now fortified, where it will probably be best to spend the second night. The wonder of the place is the violent rush of water through the **Naruto Channel,** which separates the islands of Awaji and Shikoku, and connects the Inland Sea with the Pacific Ocean. It is a truly grand sight, and one which should certainly not be missed, especially at spring-tides when no junk can attempt the passage. Boats are furnished at a reasonable charge by the proprietor of the inn at Fukura; and the expedition, which occupies from 4 to 6 hrs., is attended with no danger, passengers being taken out under shelter of the coast to within easy distance of the strait, and being able to view the whole panorama either from the boat, or from some rocks on which it is usual to land. The best time of all is said to be the 3rd day of the 3rd moon, old style (some time at the end of March or in the first half of April), when the people of the neighbouring districts on both sides of the channel take a holiday, and go out in boats to see the rush of the briny torrent. The breadth of the channel is estimated at 18 *chō*; but some rocks divide it into two unequal parts, called respectively *Ō-Naruto* and *Ko-Naruto*, i.e., the Greater and the Lesser Naruto. The Greater Naruto being on the Shikoku side, that side affords an even finer spectacle than is to be obtained from Awaji. Looking from the boat, if on the Awaji side, the province of Awa in the Island of Shikoku is seen in front; to the r. of it stretches the long line of Shōdo-shima, well-known for its granite quarries; while further r. in the extreme distance, are the mountains of Harima on the mainland, with the little island of Ejima sticking up in front of them like a cocked hat. The rocks on the Awaji side are tilted at a considerable angle, and are here and there lined with pine-trees which give them an appearance resembling that of a painting in the Chinese style. For soft winning beauty, however, neither this nor any part of the W. Coast, excepting towards the north, is comparable to the E. Coast of the island. On the way back, the boatmen may suggest landing at Kemuri-shima and at Susaki, the two islets in Fukura harbour; but it is hardly worth while to do so. *Kemuri-shima* is the high thickly wooded islet, *Susaki* the low sandy one. At the summit of the former is an insignificant shrine dedicated to the goddess Kwannon.

On leaving Fukura it is best to take jinrikisha to **Minato,** a distance called 2½ *ri* of 50 *chō* each, but more probably 2½ ordinary *ri* of 36 *chō*. The first part of the road leads near the tumulus of the Emperor Junnin, but turns off to the l., skirting the W. side of the valley. The prettiest part of the ride—for jinrikishas can be taken—lies along the embankment of a small river flowing some feet above the level of the surrounding plain, of which a fine view is obtained, with Senzan marked by a clump of trees on its summit and the mountains of Harima in the extreme distance. The village of Minato is remarkable for its salt factories, and for a temple dedicated to Kwannon which resembles a small fortified castle. From here the main road proceeds along the coast, at first under the shadow of pine-trees by the beach,—locally famous under the name of *Kei no Matsubara*. The views obtained here embrace the coast of Harima, the island of Shōdo-shima, and the mountains of Awa behind Shōdo-shima. The third night will probably best be spent at **Gunge.** After Gunge the view gradually gains in beauty. The path mounts, little promontories stretch out into the sea, pine-trees extend their fantastically contorted shapes toward

the waves, to the l. lies Shōdo-shima, and ahead and to the r. the already often mentioned but ever varying outline of the blue mountains of Harima, with, in the faint distance, the snow-capped Tamba range. Beyond the little hamlet of *Murotsu*, the screen of hills forming the backbone of Awaji itself retires a little from the strand, giving green upland glimpses of field and valley.

The passage across from Tsukue to Akashi, makes a pleasant finish to the journey in fine weather, the views being delightful. The whole horizon is alive with the white sails of junks going up and down the Inland Sea. Those to whom a sea journey is pleasant only in proportion to its shortness, will do best to cross to Maiko from *Matsuo*, a hamlet at the northern extremity of the island, not far from the lighthouse.

The trip might be shortened and a night saved by taking steamer direct from Kōbe to Sumoto, and by omitting the expedition to the Naruto whirlpool; but it would be a great pity to miss the latter, which is a sight unique in Japan.

ROUTE 45.

MATSUE AND THE TEMPLE OF IZUMO. ASCENT OF DAISEN. HAMADA. HAGI.

1. MATSUE.

The principal object of interest on this little travelled route is the Great Temple of Izumo described on page 431. Few parts of Japan are less affected by European influence than this West Coast region, where railways have not yet penetrated, where the people's ways are simple, and Shintō retains its ancient ascendency.

A common Japanese name for the West Coast is *San-indō*, or Shady District, given to it in contradistinction to the shore of the Inland Sea, which is called *San-yōdō*, or Sunny District. The striking difference in climate between the two fully justifies these names. Cloudy skies, heavy snowfall, and intense cold characterise the San-indō winter.

A road, also called *San-indō* leads, at varying distances from the coast, the whole way from Yushima (see p. 403) to the province of Chōshū, passing through the prefectural towns of Tottori and Matsue. This jinrikisha journey of nearly 300 miles cannot be recommended unless to those whose predominant desire is to tread unbeaten tracks, as it is dull travelling, with poor inns and few sights, excepting in the small portion now to be described.

The quickest route to this part of the W. Coast is afforded by the railway from *Okayama to Tsuyama* (2½ hrs.), in the province of Mimasaka, which place boasts some hot springs. From Tsuyama a jinrikisha road leads to *Yonago* on the Naka-umi Lagoon, whence by steamer across this lagoon and up the Ōhashi-gawa to Matsue. Time 2 days. *Katsuyama* and *Yonago* offer the best accommodation on the way. The scenery is pretty in parts, especially to the N. of the pass—*Shi-jū Magari*—leading over from Mimasaka into Hōki, where Daisen shows out grandly at times.

Itinerary.

TSUYAMA to :—	*Ri*	*Chō*	*M.*
Miyao	1	28	4¼
Tsuboi	1	29	4½
Kuze	3	1	7½
Katsuyama	1	14	3½
Mikamo	3	20	8¾
Shinjō	1	24	4
Itaibara	2	13	5¾
Neu	1	33	4¾
Ebi	1	31	4½
Mizoguchi	2	12	5¼
YONAGO	3	14	8½
Total	25	3	61½

Plus 14 m. by steamer at the end.

An alternative way to Matsue from the Inland Sea district is overland from *Hiroshima to Shinji* on the lake of the same name,—a fine jinrikisha road easily traversed in 3 days with 2 coolies. The best plan is to hire them for the whole trip, though the local custom is to take one man only, engaging an additional man for the steep bits.

Itinerary.

HIROSHIMA to:—	*Ri*	*Chō*	*M.*
Kabe	4	16	10¾
Kamine	3	17	8½
Yoshida	4	8	10½
Kōdachi	2	—	5
Akimachi	1	19	3¾
Miyoshi	2	28	6¾
Funo	4	4	10
Yokodani	1	16	3½
Akana	2	14	5¾
Tombara	3	16	8½
Kakeai	5	9	12¾
Mitoya	4	22	11½
SHINJI	4	10	10½
Total	44	9	108

The following are the usual halting-places: Yoshida, Miyoshi, Tombara, Kakeai, and Mitoya.

The scenery is pleasing throughout, though nowhere grand or striking. Several ascents of from 1,100 ft. to 2,500 ft. are encountered. This route is less encumbered in winter with snow than any of the others leading over to the West Coast. Soon after leaving Tombara commences a gentle declivity, which leads down almost uninterruptedly to Shinji. From here steamers ply on the lagoon every 2 or 3 hrs. to Matsue, distant about 14 m., say 1½ hr.; also to Shōbara for the temple of Izumo in ½ hr.

Coasting steamers call in at *Sakai*, the port of Matsue, at the mouth of the Naka-umi Lagoon.

Matsue (*Inn*, *Minami, in Kyō-Mise), the most important town on the West Coast, is noted for its agates and crystals and for the manufacture of paper. Formerly the seat of a Daimyō, whose well-preserved castle stands on a height in its midst, Matsue is a clean and prosperous city, splendidly situated on the borders of the Shinji Lagoon, surrounded by low hills beyond which rise the blue silhouettes of distant mountain ranges, with Daisen towering high above all. Of Matsue's many temples, the best are *Gesshōji*, *Tōkōji*, *Kasuga*, and *Inari*. The hot springs of *Tama-tsukuri*, 1½ *ri* S.W. of Matsue, are a popular resort.

The *Izumo faience* made at Fujina in the neighbourhood is well-known to connoisseurs. "Good specimens are," says the late Mr. J. L. Bowes, "noticeable for the glazes which are used: they are singularly transparent and brilliant, having a highly satisfactory effect upon the delicate yellow faience, and the crackled surfaces afford an admirable ground for the customary decoration, generally of insects, butterflies, and so forth, in various colours. The painting, however, is generally of poor order, and the enamelled colours used are weak and by no means satisfactory. Occasionally chocolate or green glazes are used without the addition of any decoration, and the skill with which these brilliant glazes are applied produces a good effect."

2. Great Temple of Izumo.

The best way from Matsue to the great Shintō temple of Izumo is by steamer to *Shōbara*, or to *Hirata* near the W. end of the lagoon, whence the journey is made by jinrikisha in 3 or 4 hrs., the whole distance being 10½ *ri*, or 25½ miles. The mass of Sambe-yama looms up in front.

Kizuki (*Inn*, Inaba-ya), a quaint little town at the base of Tabi-ishi-yama, is famed throughout the length and breadth of Japan for the Great Temple of Izumo (*Izumo no O-yashiro*), which is dedicated to the god Ōnamuji, and disputes with those of Ise the honour of being the most ancient and venerable shrine of the Shintō religion. Kizuki is also a favourite sea-bathing resort.

The province of Izumo, and more or less the whole country eastward to Tajima and Tango, together with the Oki Islands, occupy a prominent place as the theatre of many of the tales forming the old Japanese mythology. Indeed that mythology has been traced by students to three centres, of which one is Kyūshū with its warlike legends of Jimmu Tennō and Jingō Kōgō, ancestors of the Imperial line; another is Yamato, which in early days seems to have had native princes of its own; and the third is Izumo, wherein are located strange tales of gods, and monsters, and speaking animals, and caves through which entrance to Hades is obtained. Susa-no-o, born from the nose of the creator Izanagi and brother to the Sun-Goddess Ama-terasu, is the hero of some of these tales. The hero of most of the others is his descendant Ōnamuji, also called Ōkuni-nushi, that is, "the Master of the Great Land," in other words, the King of Izumo, to whom later on an embassy was sent from heaven, requesting him to abdicate the sovereignty in favour of the Sun-Goddess's descendant, progenitor of the earthly Mikados. To this he consented, on condition of having a temple built for his reception and worship. So they built him a grand shrine on the shore of the land of Izumo, "making stout the temple pillars on the nethermost rock-bottom, and making high the cross-beams to the plain of high heaven,"—and there he is worshipped to this day, the very name of *Kizuki* preserving to the faithful the recollection of the pestles (*kine*) with which the soil was beaten (*tsuku*) to render the foundations firm and everlasting.—Possibly this tale preserves in mythic form an echo of the conquest of Western Japan by the present ruling race.

The buildings (see illustration facing p. 39), which are in the unornamented style of Pure Shintō, impress the beholder by their great size and solidity and the majesty of the approaches under successions of colossal *torii*. The services are conducted by priests gorgeously arrayed in white and purple robes with gold figuring. The high-priest, who boasts of being the eighty-second descendant in a direct line from the god Susa-no-o, used to be styled *Iki-gami*—that is, a "living god." The temple possesses many curiosities and valuable documents. Here, too, may be seen the ancient fire-drill, which, though but a simple board with holes wherein a rapidly revolving stick kindles sparks, is still preserved as the sole lawful means of producing the sacred fire. There are nineteen other shrines, not consecrated to any deities in particular, but in which all the Shintō gods and goddesses are supposed to assemble during the month of October. For this reason October is, in Izumo alone, called *Kami-ari-zuki*, "the Month with Gods;" whereas, in the classical parlance of the rest of Japan, it is *Kami-na-zuki*, "the Month without Gods," because all the other shrines of the empire are believed to be then abandoned by their tutelary deities. On the seashore stands a much smaller temple,—the scene, so it is said, of the abdication of the sovereignty of Izumo by the god Ōnamuji. From 200,000 to 250,000 pilgrims visit the Great Shrine annually. On festal days the sound of the clapping of hands, to call the attention of the god, is unbroken like the roar of a cataract.

Owing to the prominence of Izumo in mythology and legend, many Shintō shrines, besides that dedicated to Ōnamuji, are found scattered about the province. Such are *Kumano Jinja*, 5 *ri* S. of Matsue, dedicated to Susa-no-o; *Mio Jinja*, at the beautiful little seaport of Mionoseki, about 2 hrs. by steamer from Matsue; *Yaegaki Jinja*, at the hamlet of Sakusa; and *Hino-misaki Jinja*, 2 *ri* up the coast from Kizuki by boat. There are also some ancient *dolmens* at and near Imaichi, a little to the S.E. of Kizuki.

Apart from these, there is a pretty 4 *ri* excursion from Kizuki to the banks of the *Kōbegawa*, which, for the space of nearly a mile, exhibit fantastic rock scenery. The best plan is to take a boat down the river. A second, longer and very much rougher, expedition is up *Sambe-yama*, the highest mountain in all this country-side, Daisen only excepted.

3.—Ascent of Daisen.

Daisen, or *Ōyama,* 6,050 ft., the loftiest as well as the most sacred mountain on the West Coast, where dwells the great Shintō god Ōnamuji, may be reached from Matsue by steamer to *Yonago,* a run of 14 miles.

Founded in A.D. 718, the monastery owes its lasting celebrity to the seventh abbot Jikaku Daishi, who is said to have landed here on his return from China, whither he had betaken himself to study esoteric mysteries. It attained its greatest prosperity in the 14th century, at about the time when the hapless Emperor Go-Daigo was exiled to the Oki Islands. There were then no less than two hundred and fifty temples in all on the mountain. During the Tokugawa regime, when the centre of civilisation had shifted to Eastern Japan, these decreased to forty; and now little remains but moss-covered ruins and a few monks in abject poverty. These eke out a livelihood by letting rooms to pilgrims, to whom, however, the strict Buddhist discipline forbids their offering a more generous diet than potatoes and other scanty vegetables.

The temples are situated half-way up the mountain side. The path is bad, but the view from the top extensive, the chief features being the Oki Islands in the offing, Sambe-yama on the borders of Izumo and Iwami to the W., and Mikuni-yama and the mountains of Tajima and Tamba to the E. The descent from Daisen is best made to *Kuruma-Ōmura,* 1 *ri* from Yonago.

4.—Hamada and Hagi.

These places will probably be touched at, in the event of leaving Matsue by sea westwards for Nagasaki or Inland Sea ports. As far as Hamada the San-indō highway, to be availed of from the western end of Lake Shinji, mostly skirts the Sea of Japan. Beyond Hamada it is much less good.

Hamada (*Inns,* Dōgu-ya, Hamaoka), situated on a fine bay, is chiefly noted on account of the terrible earthquake which half wrecked it in 1872, and in which over 2,000 persons perished. A good highway joins Hamada with *Hiroshima* on the Inland Sea, the distance being traversed by jinrikisha in a day and a half. There is fair accommodation on the way.

Hagi (*Inn,* Ōsaka-ya) was in early feudal times the residence of the great Mōri family—Daimyōs of Chōshū—before their removal to the town of Yamaguchi. It was also the birthplace of Chikamatsu Monzaemon (see p. 71).—Instead of continuing on in the steamer round the coast, some persons may prefer to cut across country from Hagi to *Yamaguchi.* The distance is 9 *ri* over the Ichi-no-saka pass, or 12 *ri* by the new road; but the former is generally followed. A day will suffice in either case.

ROUTE 46.

The Oki Islands.

Oki consists of one large island called *Dōgo,* and three smaller ones, — Chiburi-shima, Nishi-no-shima, and Nakashima,—collectively known as *Dōzen.* The capital is Saigō in Dōgo, the distance to which by sea from Sakai in Hōki is about 40 miles.

The name *Oki-no-shima* evidently signifies "Islands in the Offing." Remote and rarely visited as is this little archipelago, it has figured in the national annals from the earliest ages. One of the quaintest legends in the *Kojiki* is that of the White Hare of Inaba, which sagacious animal, chancing to be in Oki and desiring a passage to the mainland, made the crocodiles (or sharks) of the sea lie in a row, so as to serve him as a bridge.—Coming down to historical times, the ex-Emperor Go-Toba, who had vainly striven to upset the feudal system and restore his own legitimate authority, was defeated by Hōjō Yoshitoki, and banished to Amagōri in Dōzen, where he died after many years of exile, A.D. 1239, and where

his tomb is still shown. About eighty years later another emperor, Go-Daigo, was banished by another Hōjō chieftain to Beppu in Nishi-no-shima, but soon effected his escape in a fishing-boat, concealed under a heap of dried fish. Oki was a constant scene of strife during the Middle Ages, being wrested by one feudal family from another. The great staple of the archipelago is the cuttle-fish, of which incredible quantities are sometimes taken.

The following account of a visit to Oki is taken from a private letter of Mr. Lafcadio Hearn, to whose *Glimpses of Unfamiliar Japan* we refer the reader desirous of more detailed information.

"I think the reason more people don't go to Oki, is because of the wretched little steamer that makes the journey—the most uncomfortable craft ever launched; however, she is swift and strong, and makes her trip from Sakai in between 5 and 6 hours. As the Izumo and Hōki mountains fade from sight, the high cliffs of Oki come into view. Steaming into this archipelago, one sees at first no sign of life,—neither fields, paths, nor felled timber,—only naked grey cliffs sheering up from blue-black depths of water to peaked slopes covered with a sombre, scraggy, wild vegetation. Nevertheless, there is beauty here. The water becomes like glass as the steamer glides into an inland sea, formed by the three islands of Chiburi-shima, Nishi-no-shima, and Naka-shima. On the coast of Chiburi-shima, the steamer first touches at a tiny village called *Chiburi-mura*, which comes suddenly into view. It was from this village that the Emperor Go-Daigo made his famous escape in a fishing-boat, being concealed by the Oki fishermen under a heap of dried fish.

"Then she proceeds to *Uragō* in Nishi-no-shima,—a very quaint little town, with houses all facing the sea, and stone wharves rising out of deep water. I dined at an inn (Watanabe), and was astonished at the excellence of the dinner. I had not eaten a better Japanese meal anywhere, and the price was only 7 *sen*. *Hishi-ura* in Naka-shima is the next port at which the steamer stops. Its semi-circle of wharves faces the clearest of sea-water. The buildings are very neat. The best inn is Okazaki. I think the scenery in this archipelago much finer on the whole than that of the boasted Inland Sea. The glimpses between high islands, the openings of straits, the vistas of tender blue distance between rugged high cliffs,—are wonderfully beautiful. Everything is lofty. Rice-fields are seldom visible. The steamer leaves Hishi-ura for Dōgo across 8 *ri* of dangerous sea, passing Matsushima, Omori-shima, and a number of small, lofty, steep, uninhabited islands on the way. Some of this island scenery is very fantastic. There are several remarkable sea-caves. Dōgo is quite as steep and rugged as its neighbours.

"The harbour of *Saigō* is very large,—opening into the land in the form of a Greek ω,—and has heights all round it. The scenery is pretty, like that of nearly all the Oki ports. Saigō stands partly on a small river—the Yabigawa,—and it lines the bay and the mouth of the river in a most curious way, so that the streets twist about like snakes to a great length. There are nearly 1,000 houses, and I suppose fully 5,000 inhabitants. Jinrikishas have not yet found their way here, but horses of a peculiarly small breed abound. The best *inn* is Inayoshi where good food can be had, including beef. The city is fresh and new, having been burnt to the ground a few years ago, and completely rebuilt. The depth of the harbour is complained of as an inconvenience; but Saigō is a busy and prosperous port. Three hundred vessels at a time may be seen riding in the harbour. Russian and English men-of-war have visited

Saigō; but I am the first foreigner to dwell in the town. Outside are a few rice-fields. On a hill above the town is the new and pretty temple of *Zenryōji*, belonging to the Jōdo sect,—the gift of a wealthy citizen. There are also some places locally celebrated, such as the *Dangyō-taki*, a waterfall 5 *ri* from Saigō; but the paths are unspeakably bad, and everything is rocks and mountains. There is found at a celebrated lake (*Sai-no-ike*), near Saigō, the famous *bateiseki*, a black stone which is the *meibutsu* of Oki. Beautiful jet-like articles are cut from it."

SECTION V.

THE ISLAND OF SHIKOKU.

Routes 47—51.

ROUTE 47.

North-Eastern Shikoku.

1.—General Remarks on the Island of Shikoku.

The word *Shi-koku* means "four countries,"—a name derived from the fact of the island being divided into the four provinces of Awa to the E., Sanuki to the N.E., Iyo to the N.W., and Tosa to the S. As the author of the *Kojiki* quaintly phrases it, "This island has one body and four faces, and each face has a name." Some of the names used in early times were quaint indeed, the province of Iyo being called "Lovely Princess" (*E-hime*), Sanuki being "Prince Good Boiled Rice" (*Iiyori-hiko*), Awa being "the Princess of Great Food" (*Ō-ge-tsu-hime*), and Tosa being "the Brave Good Youth" (*Take-yori-wake*). The last-named province continues to justify its name for bravery and ability. No men have aided more than the Tosa men to bring about the renovation of Japan; in none are turbulent and democratic sentiments more prevalent. During the middle ages Shikoku was ruled by a number of great feudal families, of which the most powerful were the Kōno, the Hosokawa, the Miyoshi, the Chōsokabe, and the Hachisuka. The island is now divided into the four prefectures of Tokushima, Kagawa, Ehime, and Kōchi, corresponding respectively to the old provinces of Awa, Sanuki, Iyo, and Tosa.

The climate of Shikoku is exceptionally mild, especially in the southern portion, which is influenced by the *Kuroshio*, or Japanese gulf-stream; hence late autumn or early winter is the best time to visit it. Tosa is the only province in Japan where two crops of rice are produced yearly.

The greater part of the island is covered with mountain ranges of from 3,000 ft. to 4,000 ft. in height, with few salient peaks, the loftiest being Ishizuchi-yama on the boundary of Iyo and Tosa (6,480 ft.). "In Sanuki," says Dr. Rein, "the plain of Takamatsu is fringed towards the sea by several volcanic cones, quite distinct from the schist mountains in the interior. They include no important heights, but are a very striking feature in the landscape." The mountains of Shikoku are well-watered, and crowned with magnificent forests. "In the higher regions," says the authority just quoted, "the eye is delighted by a vigorous growth of deciduous trees, where horse-chestnuts and magnolias are variously intermingled with beeches, oaks, maples, ashes, and alders. But laurel-leaved oaks, camellias, and other evergreen trees venture much nearer to them and higher than in Hondo [*the main island of Japan*], while still lower camphor-trees and other cinnamon species, the wild star-anise, Nandina, and many other plants which we only find in the Main Island in a state of cultivation, take part in the composition of the evergreen forests."

Routes 47, 48, and 49 are the most picturesque in this section. The best way of getting to Shikoku is by steamer across the Inland Sea,—say, from Kōbe or Onomichi to Tadotsu, from Okayama to Takamatsu, from Hiroshima or Moji to Mitsu-ga-hama, etc.

2.—Tokushima, Naruto Whirlpool. Takamatsu, Marugame, Tadotsu, Shrine of Kompira.

Itinerary.

TOKUSHIMA to:—	*Ri*	*Chō*	*M.*
Nakamura	1	35	4¾
Muya	2	15	6
Bandō	2	28	6¾
Ōdera	1	4	2¾
Hiketa	3	13	8¼
Sambon-matsu	1	34	4¾
Machida (Nibu)		34	2¼
Nagao	3	12	8¼
Hiragi	1	4	2¾
TAKAMATSU	3	9	7¾
Total	22	8	54¼

Whence 2 hrs. by railway, viâ Marugame and Tadotsu, to Kompira.

Steamers for Tokushima start daily from Ōsaka, sometimes calling

in at Kōbe to pick up passengers. Details to be ascertained at the Kōbe office. The passage is made during the night, and the traveller finds himself at dawn gliding up the broad Yoshino-gawa. Soon the steamer stops at *Kami-Zuketō* (or *Suketō*), a suburb of *Furukawa*, the port of Tokushima, whence to Tokushima itself is a 25 min. jinrikisha ride through pleasant country and past the thickly wooded site of the old castle of the Hachisuka family, the outer wall and moat of which still remain.

This great family of Daimyōs held sway over the whole province of Awa from early in the 17th century till the revolution of 1868. On the creation of new orders of nobility in 1884, its present head received the title of marquis. He has been permitted to buy back the castle grounds, which during the earlier portion of the present reign had been used as a site for military barracks.

Tokushima (*Inns*, * Hiragame-rō, Shima-gen; there are two European restaurants), the largest and finest town in the island of Shikoku, and capital of the province of Awa and of the prefecture of Tokushima, is situated near the N.E. corner of that island, not far from the celebrated whirlpool of Naruto. It is quiet and cleanly, and its sights need not detain the traveller more than two or three hours. The principal are as follows:—the Ryōbu Shintō temple known as *Seimi no Kompira*, strikingly situated on a rocky hill called Seimi-yama at the S. end of the town. It is worth

Sei-mi-yama means lit., "force-viewing hill." The name is derived from a tradition to the effect that Yoshitsune here reviewed his forces before the terrific encounter at Yashima.

climbing some flights of stone steps leading to the Shintō temple called *Imbe Jinja*, higher up the same hill, for the sake, not of the temple itself, but of the delightful and peculiar view of the town and neighbouring mountains, the rich alluvial plain intersected by various rivers, and the sea with the large island of Nushima to the spectator's left.—*Ōtaki-zan*, a hill nearer the centre of the town, similarly deserves a visit for its temples and fine view. The *Castle Grounds* contain a beautiful landscape garden.

The sea-shore of *Komatsu-jima*, famed for its scenery, lies ¾ hr. by rail to the south.

[An enjoyable day's trip by jinrikisha can be made from Tokushima to **Tsunomine** (locally called *Tsunomune-zan*), a hill situated 6 or 7 *ri* to the southward. There are two roads,—one following the coast, the other, which is less picturesque, lying back a little among the hills. The coast road is rendered striking by its rocky cliffs and long rows of graceful pine-trees. The last ½ *ri*, up to a small temple on the summit, must be done on foot. The view here spread out before the beholder is deemed the prettiest in the province. Especially delightful is the prospect southwards of the island-strewn gulf which, under the names of Kotajima-minato and Tachibana-ura, curves inland for 5 or 6 m., while around it rise wooded heights, with rice-fields and hamlets in the hollows, and salt-pans below. In the event of a late start from Tokushima rendering a return the same day impossible, the night may be spent at the vill. of *Tomioka* (*Inn*, Tosa-ya), at the base of the hill.

An interesting, though distant and somewhat arduous, trip may be made from Tokushima to **Todoroki no taki**, the largest waterfall in Shikoku, and second among Japan's waterfalls only to that of Nachi in Kishū. Such is its reputation for sanctity that, though females are excluded, male pilgrims visit it from every part of the country,

believing that its clear waters are an effectual cure for all diseases. The quickest way of reaching it is to take the early morning steamer from Tokushima to *Mugi* (also to be reached by road, see Itinerary on p. 455), some 50 miles down the coast to the south, where stay the right, starting early next morning with a guide. The way leads along a lovely valley, then over a mountain down to the valley of the *Kaifu-gawa*, on an affluent of which, near a vill. called *Hirai*, the fall is situated. The path is bad and rather dangerous in places, and some scrambling over rocks is needed to obtain the best view of the cascade. There are said to be no less than ninety-nine waterfalls higher up. A temple, with accommodation for pilgrims, stands near the fall; but it is better to get back to the vill. of *Kainose* for the night, and early next morning take a boat down the rapids to *Takazono*. Thence it is a 3 m. walk to *Asakawa*, where a steamer can be availed of to Tokushima.]

On leaving Tokushima, an early start should be made, with two men to each jinrikisha; otherwise the first day's journey, which cannot be conveniently brought to a close before Hiketa, will be prolonged into the night. Another plan is to sleep at *Muya* (*Inn*, Hamano), after seeing the Naruto whirlpool. The road leads first across the delta of the Yoshino-gawa, three of whose arms are passed on very long bridges. In front is a line of pine-clad hills, and all around extend fields of rice, sugar-cane, and other produce. The base of the hills is reached at *Horie*, where the road turns sharp to the r. towards *Muya no Hayazaki*, and then comes to *Muya no Okazaki*, a fishing hamlet where boats can be hired for the trip to the *Naruto*, or whirlpool between the islands of Shikoku and Awaji, described on p. 428. The trip—a splendid one on a fine day—will occupy from 3 to 4 hrs. Lunch should be taken for consumption either in the boat or on the sea-shore at the other end, where is the justly celebrated view,—a view of pine-clad hills, and picturesque islets, Awaji beyond, with Nushima to its r., and in the middle the tremendous rush of water which no junk can stem except under rare tidal conditions, the whole scene recalling some of those pictures which Chinese and Japanese artists love to depict.

To proceed on one's journey, the 1½ *ri* separating Okazaki from Horie must first be retraced. From Horie the road continues westward, skirting the base of the hills, and passing the tumulus (*misasagi*) of the Emperor Tsuchi-Mikado.

It was the fate of this unfortunate prince to fall upon the stormiest period of the Middle Ages. His father the Emperor Go-Toba, and his brother the Emperor Juntoku, were both exiled.—one to the Oki Islands, the other to Sado, by the upstart "Regents" of the Hōjō line (see p. 59). Himself without any inclination to withstand rebellious oppression, a friend of poetry rather than of arms, he retired voluntarily to what was then considered the remote province of Tosa, and afterwards came north into Awa at the dictation of Hōjō Yoshitoki, who apparently desired to have the abdicated monarch within nearer reach in the event of political complications. He died at the end of A.D. 1231, at the early age of thirty-seven.

The whole drive is a very pretty one, and becomes romantic after passing through the vill. of *Ōdera*, where, on a height, glistens a temple dedicated to the Buddhist god Shōden. Here the road suddenly turns sharp to the r. and plunges among the hills, in order to cross over the knob of high land forming the N.E. extremity of Shikoku and gain the shore of the Inland Sea. After a time, it becomes necessary to alight from the jinrikishas, so steep is the *Ōsaka*,—as this hill or pass, which

forms the boundary between the provinces of Awa and Sanuki, is appropriately termed. About a mile on either side has thus to be walked. At the top the Inland Sea comes in sight, and the view all the way down is one of continued loveliness, the blue outline of the mainland of Harima appearing on the horizon, and Shōdo-shima, the largest island in the Inland Sea (see p. 418) standing well out to the l.

Hiketa (*Inn*, Ise-ya) is a poor place, but the scenery beyond it almost constantly delightful. Just outside Hiketa l., is a hill dotted with Buddhist images representing the deities worshipped at the Eighty-eight Holy Places (see p. 451) of the island of Shikoku. All the hills are covered with pine-trees, and many have *kakemono*-like peaks. Sometimes one passes an artificial lake used for purposes of irrigation, sometimes a *torii* or an avenue leading up to an ancient shrine. The sea, though near at hand to the r., is not visible; but Shōdo-shima looms up beyond it for several miles. The cultivation of the rich plain through which the way leads, includes indigo and sugar; and those curious in such matters will find establishments here and there where sugar-refining is carried on with very primitive machinery.

The chief productions of this province of Sanuki are popularly known as "the three white things" (*san-paku*), viz. salt, sugar, and cotton. The sugar industry is quite modern, having been introduced from Satsuma less than forty years ago.

Several rivers, too, are passed, with broad stony beds and but little water. From the vill. of Tazura onwards, which lies between *Machida* and

Nagao (*Inn*, *Miki-ya), the landscape becomes more fanciful, almost grotesque, with a sharp serrated ridge to the l., forming the frontier between Sanuki and Awa, and to the r. and ahead a series of isolated hills rising abruptly out of the plain. Some of these are perfect volcanic cones,—many of them so steep as to appear inaccessible,—others are flat table-mountains, others again have various queer shapes, the whole assemblage forming one of the quaintest and most original scenes that even Japan has to offer. Meanwhile, the traveller bowls along rapidly over the fertile, mountain-dotted plain by an excellent road.

[From *Hiragi* the old highway proceeds almost due W. to Kotohira, 9 *ri*, via *Taki-no-miya* (good accommodation), 6 *ri*, where there is fantastic rockery in the bed of the Aya-gawa. The whole way is interesting.]

We now turn r., and reach the sea at **Takamatsu** (*Inns*, Asahi-kwan, Oimatsu-en), capital of the province of Sanuki, and formerly the seat of a great Daimyō, the walls of whose now desolate castle abut on the sea. A visit to his beautiful landscape garden (*Kuri-bayashi Kōen*), in the S. suburb of the town, should on no account be omitted. Lying, as it does, at the base of a high hill dotted by nature with pine-trees, and itself planted with thousands of pine-trees trained in fantastic shapes, its severe unity of design is nevertheless softened by the skilful introduction of other vegetation and by the use of water from natural springs. After having been abandoned and plundered for over a decade, it was re-enclosed by the municipal authorities in 1882. A favourite excursion of the townsfolk is to *Yashima-yama*, the most curiously flat of all the mountains mentioned above. It forms the E. side of the bay of Takamatsu, and is famous in history as the scene of one of Yoshitsune's great battles. The distance is about 2 *ri*.

Takamatsu is well-provided with steam communication. One of the most delightful sea trips to be

made hence is that to Shōdo-shima, 1 hr.

Takamatsu-Kotohira Railway.

Distance from Takamatsu	Names of Stations
	TAKAMATSU
3¼ m.	Kinashi
5½	Hashioka
6¾	Kokubu
9¾	Kamogawa
12½	Sakaide
14½	Utazu
16¾	MARUGAME
19½	TADOTSU
22½	Konzōji
24¼	Zentsūji
27¼	KOTOHIRA

This pretty little line of railway runs S.W. inland across a rich and smiling plain bounded by hills, some of them cone-shaped, and all recently re-afforested with pines. From *Sakaide* onwards it follows the coast for a short way through salt-pans and fields of rice, sugar, and cotton. White sails and islands seem to stud the offing. At

Marugame (*Inn*, Nakamura-rō), the remains of a feudal castle crown an eminence near the station. The harbour being a poor one, comparatively few steamers call in here. The bustling port of

Tadotsu (*Inns*, *Yoshida-gumi, *Hanabishi) has a beautiful approach from the sea. Onomichi, the largest port on the mainland, may be reached by steamer in 2½ hrs. The railway station stands close to the landing.

A spare couple of hours may be devoted to going out by jinrikisha to *Byōbu-ga-ura*, the reputed birthplace of Kōbō Daishi, whence there is a lovely view.

The tradition is somewhat confused and self-contradictory, for it is also asserted that the saint was born at Zentsūji, now one of the stations on this line, where a temple, now much decayed, is pointed out as occupying the exact site. An effort at conciliation is made by supposing that the sea, 1,100 years ago, came up as far as Zentsūji, which would thus really have been on the strand.

Another excursion from Tadotsu is to *Iyadani*, a glen where, according to tradition, Kōbō Daishi devoted himself to prayer and meditation.

From Tadotsu station the train backs out the other way to run S.E. to Kotohira. The conspicuous high cone l. is *Iino-yama*, also called the Fuji of Sanuki; the double one to the r. is *Dainichi-yama*. *Zōzu-san* appears ahead to the r.,—a long hog's-back, or, as the Japanese say, "Elephant's Head," whence the name. The village of Kotohira stands at its foot, the shrine on its side.

Kotohira, or *Kompira*.

This shrine, the holiest in all Shikoku, was founded by Kōbō Daishi early in the ninth century, and is the original from which countless others in almost every city of the empire derive their name. What little is known concerning this name and the deity who bears it, will be found on p. 50. The Shintōists took possession of the place about 1872; and in 1875, the pagoda and most of the temples reared by Buddhist piety were razed to the ground, and replaced by new Shintō structures, while the few Buddhist buildings that remained were despoiled of their altars and gorgeous furniture, and turned over to the use of the rival cult. Though Kompira has thus suffered architecturally, the popularity of the shrine has been but little affected by the change; for in Japan religious beliefs sit lightly on the people, who, provided there be an ancient shrine to resort to and purchase charms at, care little what form of faith may be there professed. The great annual festival, which takes place on the 10th and 11th October, is a notable sight, now as of yore; so is the *Shiogawa Matsuri* on the 8th—10th September. The lesser festival held on the 10th of each month is very lively, both at Kompira itself and at all the branch shrines in other provinces. The *Sakura no Matsuri*, or Cherry Festival, and the *Momiji no Matsuri*, or Maple Festival — recent institutions — are celebrated on the 10th day of the 3rd and 10th moons, old style, respectively, the object being to give worshippers something at the seasons to which their fathers had for centuries been accustomed. The pilgrims returning from Kompira may be

known by the long boards which they carry wrapped up in oil-paper inscribed with a large 金, the first of the Chinese characters with which the name of Kompira is written.

Of the numerous excellent *Inns* at Kompira, the best are the *Tora-ya, Bizen-ya, and Yoshima-ya. The town lives completely by and for the pilgrims; and as we wend up the street of stairs leading to the temple, we see nothing on either hand but shops for the sale of gaudy boxes in which to enclose paper charms (*fuda-bako*), money-changers' stalls where the smallest denominations of coppers may be obtained for offering at the various shrines or giving to beggars, ribbons for taking away as presents, and so on. The great two-storied gate (*Daimon*), which marks the entrance to the holy precincts, is a survival from Buddhist days. From here to the top, which stands 650 ft. above sea-level, there are 572 stone steps to be mounted. The way is lined with granite lanterns and a granite palisade, inscribed with the names of those persons who contributed funds towards the erection of the new temples. There are also rows of wooden tablets and, higher up, what look like milestones, similarly inscribed. Near the top of these first two sections of the way there are l. three live sacred horses. At the top itself, a few steps further, stands the former *Kondō*, or Golden Temple, of Buddhist times, now renamed *Asahi no Yashiro*, that is, the Shrine of the Rising Sun, bereft of its former gorgeous altar which is replaced by a Shintō shrine of white wood,—a temple in miniature. It dates from early in the 19th century, and is all built of *keyaki* wood. Notice the elaborate carvings of lions and peonies in front, and of lotuses and Chinese sages on the sides. Even the under side of the eaves of the top roof is carved. The metal-work also is excellent, and there are some pretty bronzes in the grounds. The end tiles all have either the character 金 or else the *mitsu-domoe* (see p. 95), which is the crest of Kompira. We then pass through a handsome bronze *torii* with a reeded base, through a gate called the *Sakaki Mon*, and by more granite palisading under the shadow of fine trees, before mounting other flights of steps.

To the *Sakaki Mon* a somewhat curious legend attaches. Chōsokabe, lord of Shikoku, so it is said, when engaged in bringing the island under his sway during the Middle Ages, met with determined resistance from many of the great monasteries, which at that period by no means confined themselves to spiritual weapons. When the rest had with difficulty been brought into subjection, he sallied forth against Kompira, the most powerful monastery of all. But the deities of the place assuming the form of a swarm of wasps, his army fled panic-stricken. In token of submission to the divine will, Chōsokabe then vowed to raise in this place a gate made of *sakaki*, the sacred cleyera tree; but pretending that he could find none large enough, he contented himself with building one out of the trunks of common trees stuck in upside down (*saka-ki*). That the Buddhist clergy were a thorn in the side of civil government at that unsettled period, is historically certain. That they were the sole chroniclers of the time, is made manifest by the ascription of impiety to all who opposed them.

Observe l., at one of the landings, a curious little stone monument,—a tortoise supporting a square upright stone with longitudinal apertures and wires. On these are strung wooden tickets, which serve as counters for the pilgrims who perform the rite called *Hyaku-do*, that is, running up and down the final flight of steps a hundred times. At the very top is the *Honsha*, or new Main Temple, commanding a delightful view of the plain towards Marugame, dotted with hills and watered by the Dokigawa. Beyond it is the Inland Sea, and beyond it again what looks like the mainland, but which in reality is a cluster of islands. The panelled ceiling of the Main Temple is partly adorned with cherry-blossoms in gold lacquer. By a

curious whim of the artist, the trunk, also in gold and silver lacquer, from which they are supposed to grow, has been placed *outside* on the l., and the top branches also outside on the r. It dates fom 1878. To this Main Temple are attached all the usual Shintō buildings. It has retained the *Ema-dō* of earlier days, specially remarkable for the numerous pictures of junks and even steamers, offered by seamen whom Kompira's divine power has preserved from shipwreck. Among the ex-votos are several real anchors; but the most precious, from an artistic point of view, are paintings of a monkey with young by the great artist Sosen, and of a *Sarugaku* dancer by Bunchō. A cock and hen with chicks made entirely out of small copper coins, and dating from the year 1820, are very curious. The bronze horse near here is rubbed by devotees on any part of the body where they themselves are suffering pain, in the hope of getting it cured. Twelve *chō* further up the hill an *Oku-sha* (see p. 43) has recently been erected.

Those travellers who take a special interest in Japanese art may terminate their exploration of Kompira by visiting the *Shamusho*, or Temple Office, on the way down to the village. This formerly constituted the residence of the Buddhist high-priest, and has one suite of apartments decorated by the celebrated painter Ōkyo with storks, tigers, and Chinese sages, and another decorated by Kishi Gantai in a very bold style, having an innermost room adorned with bunches of flowers by Jakuchū. This innermost room was reserved for the Mikado's envoy, the inner room of the first suite being similarly reserved for the Daimyō of the province. The place possesses many other art treasures in the shape of gold lacquer boxes, incense-sniffing utensils (see article entitled "Incense Parties" in *Things Japanese*), ancient bells and *tokko*, and above all, *kakemonos* by Kose-no-Kanaoka, Kōbō Daishi, Chō Densu, Sesshū, and other highly venerated old masters.

A spare half-day at Kotohira may well be devoted to the scramble up *Zōzu-san* for the sake of the splendid view. One should walk right along the ridge, about 1 m., to the highest point.

About 1½ *ri* S.E. of Kompira (mostly practicable by jinrikisha) lies a large artificial lake—a reservoir for purposes of irrigation—called *Mano no ike*, made by an earthen dam some 70 ft. high. There is a good view of the plain on one side, and of the bare hills bordering the province of Awa on the other, from the heights surrounding this old-fashioned, but creditable, piece of engineering.

The speediest way back from Kompira to the mainland is to take train to Tadotsu, and thence steamer. Those with more leisure might like to wander further west to Matsuyama and Dōgo, in which case they would avail themselves of the Itinerary given below as far as Saijō, whence by the first part of Route 48 taken in the reverse direction.

3.—The Coast from Tadotsu to Matsuyama.

The coast road to the south and west of Tadotsu lies off the usual lines of travel, because affording few special objects of interest. The views both of land and sea are, however, delightful throughout, and the way mostly excellent as far as Saijō, where the main road leaves the coast. The finest section is between Wadahama and Kawanoe, where it is built up from the water's edge with buttressing piers, which project from 50 to 100 ft. into the sea. Much of the rest is up and down, but jinrikishas are practicable.

Itinerary.

TADOTSU to :—	*Ri*	*Chō*	*M.*
Kami Takase	3	3	7½
Jige	1	25	4¼
Kwannonji	1	10	3
Wadahama	1	28	4¼
KAWANOE	2	28	6¾
Mishima	1	13	3¼
Doi	3	6	7¾
Izumi-kawa	3	11	8
SAIJŌ	3	5	7¾
Nibukawa	3	8	7¾
Sakari	3	3	7¾
IMABARI	1	34	4¾
Hashihama	1	24	4¼
Kikuma	4	11	10½
Hōjō	2	30	6¾
MATSUYAMA	4	4	10
Total	42	29	104½

The best *inns* are at Wadahama, Kawanoe, Doi, Sumi-no-mura, Saijō, Imabari, and Matsuyama.

Information about some of the places on the above Itinerary will be found in the next two Routes.

ROUTE 48.

NORTH-WESTERN SHIKOKU.

MITSU-GA-HAMA, MATSUYAMA, AND BATHS OF DŌGO. SAIJŌ. ISHIZUCHI-YAMA. ANTIMONY MINE OF ICHINOKAWA. COPPER MINE OF BESSHI.

Itinerary.

(Rail from Mitsu-ga-hama to Matsuyama in ½ hr.)

MATSUYAMA to :—	*Ri*	*Chō*	*M.*
Kume	1	29	4½
Kawakami	2	25	6½
Kurumi	4	14	10¾
Komatsu	2	23	6½
SAIJŌ	2	—	5
Niihama (about)	3	18	8½
Total	17	1	42¼

Rail to Besshi, 14 miles.

The two most interesting portions of Shikoku being the north-eastern and north-western corners, it is generally most convenient to approach the latter by sea.

Mitsu-ga-hama, popularly called *Mitsu* (*Inn,* *Kubota), may be reached by steamer either from Ōsaka and eastern Inland Sea ports viâ Hiroshima in the province of Aki, or from the ports of Beppu and Ōita in the island of Kyūshū, there being constant communication in every direction. Only when the west wind blows is *Takahama* (fair accommodation), a smaller port round a point farther to the eastward, preferred by seamen. Mitsu-ga-hama is the most convenient starting-point for travel in North-Western Shikoku. A miniature line of railway—the train running every hour—connects Mitsu-ga-hama with Matsuyama.

The schedule of the railway running round and into Matsuyama is as follows :—

Distance from Mitsu-ga-hama	Names of Stations
—	(Takahama)
	Mitsu-ga-hama
2¾ m.	Komachi Jct.
4¼ m.	Togawa (Matsuyama)

This is a pretty little journey across the mountain-girt plain, in whose centre rises the wooded hill crowned by Matsuyama castle, which comes in view before reaching the intermediate station of *Komachi.* As Matsuyama is a quiet place, and the hot springs of Dōgo, 21 *chō* distant from it at the foot of the hills, offer superior attractions, many Japanese prefer to go by train to Komachi, where they change into the Dōgo line, or else take jinrikishas, according as trains may or may not suit. The stations on this second miniature

line are Komachi, Kiyamachi, Dōgo, and Matsuyama (station near castle):—trains twice an hour. European travellers might find it a good plan to let their guide go on to Dōgo and get food ready, while they themselves stay a few hours at Matsuyama to visit the castle.

Matsuyama (*Inns*, Kido-ya, Shio-ya), capital of the province of Iyo, is a clean, neat town remarkable for its *Castle*, formerly the seat of a Daimyō named Hisamatsu. Permission to visit it can be obtained by applying at the Prefecture (*Kenchō*), between the hours of 9 and 4.

Originally founded in the year 1603, it passed in 1635 into the hands of the Hisamatsu family, who were kinsmen of the Tokugawa Shōguns. The structure in its present shape is much more modern, the 17th century building having been accidentally detroyed by fire in 1841, but the style of architecture faithfully preserves the ancient type of the Japanese "keep" (*tenshu*) and outer bastions. During the peaceful days of the Tokugawa regime, the Daimyō, finding residence in the castle inconvenient, usually lived in a mansion in the town, where also his retainers occupied a special quarter,—not in barracks (*nagaya*), as in Yedo and elsewhere, but in separate dwelling-houses. When all the feudal castles were taken over by the Imperial Military Department in the early days of the present reign, this one had the luck to be selected, together with a very few others, as a specimen for preservation. The building is not now devoted to any practical use, the military detachment quartered at Matsuyama being lodged in barracks in the town.

The castle occupies an almost impregnable position, commanding the whole surrounding country. The walls are all of granite, which makes the superstructure of wood and plaster look somewhat flimsy and theatrical. Three gates admit the visitor into the inner precincts, and the building itself has three storeys. The top affords a magnificent panorama. From the north window we perceive the sea, with the mainland of Japan in the dim distance, and turning eastwards Takanawa-yama rising above lesser pine-clad hills. From the east window we look at the vill. of Dōgo and lofty Yunoyama, still loftier Ishizuchi-yama rising to its r., and continuing on into a long range of which the portion to the extreme r. is Kumayama, while immediately in front of us lie a part of the town of Matsuyama and the long avenue bordering the course of the Ishite-gawa. On the south side are the town and the straight new road that leads over Kumayama to Kōchi, capital of the province of Tosa, besides many mountains of which the highest is Kannan-zan near the town of Ōzu, and the long thin promontory that has to be doubled by ships bound for Uwajima. The most beautiful prospect of all is on the west, where we have the islet-studded sea, and on the horizon the large island of Ōshima off the coast of Suwō. The long straight road on this side is that leading to the port of Mitsu-ga-hama, which place is itself seen, with the island of Gogoshima behind it, known also as "the little Fuji" on account of its shape. Part of the town, too, is close at hand, well exemplifying one of the Japanese words for "town," *jōka*, whose literal signification is "beneath the castle," and on each of the four sides we have the richly cultivated plain laid out in rice and other fields, and, quite near the tiled roofs of the lower portion of the castle itself, rising from among aged pine-trees.

Dōgo (*Inns*, *Funa-ya, Chakin), as already indicated, is almost invariably preferred to Matsuyama by Japanese travellers visiting these parts. Indeed it is, next to Kompira, the favourite place in Shikoku on account of its mineral springs, excellent inns, and pretty park. The baths, which are public, are of three different degrees of strength, the two stronger being resorted to by patients suffering from cutaneous diseases, while the weakest (*Ichi-no-yu*) is patronised by pleasure-seekers in good health, so that

no unpleasantness need be apprehended from bathing in it.

Dōgo is probably the most ancient spa in the empire. According to the Japanese mythology, two gods—Ōnamuji and Sukuna-bikona—bathed here, and their example was followed by five Mikados from the legendary period downwards. Earthquakes have interrupted, but never entirely stopped, the flow of sulphur water, which, however, is not forthcoming in sufficient quantities to permit of its being led in to the various inns and private houses.

At Dōgo one may purchase specimens of the pretty white faience (*Tobe-yaki*) manufactured at Tobe, a vill. 4 *ri* distant, on the other side of the Matsuyama plain, on the new road leading over into the province of Tosa.

From Matsuyama or Dōgo to Saijō there is a choice of routes. One may either go by sea to the neighbouring port of

Imabari or *Imaharu* (*Inn*, Yoshi-chū), an old castle-town picturesquely situated at the entrance to the narrowest channel of the Inland Sea, and thence by jinrikisha for the rest of the way, 8 *ri* 8 *chō*, with only one hill at which it is necessary to alight and walk; or else one may go the whole way by land, following the itinerary given on p. 444,—13 *ri* 19 *chō*. This distance can be accomplished in one day by taking a jinrikisha with two coolies; and it is inexpedient to break the journey, as the country inns on the way are bad. The day's journey falls naturally into three divisions of about 4½ *ri* each. The first section reaching as far as Kawakami is flat, and affords pretty views of high mountains to the r. and of lower hills to the l. A feature of this part of the road is the immense dry river-bed called Yokogawara. In the second section we plunge among the hills, and must constantly alight and walk. There is little distant view; but at one point—the highest of all and just half-way—there is a picturesque gorge with fantastic rocks, where a small copper mine called *Chiwara* is passed. The third section of the road, from Kurumi to Saijō, lies over a plain bordering the Inland Sea, largely devoted to the cultivation of the vegetable wax-tree. The broad and generally dry bed of the Kamogawa is crossed before entering

Saijō (*Inn*, O Sakana-ya). This quiet town stands a little way inland, many acres of ground having been reclaimed from the sea within recent times and turned into rice-fields. The long sea-wall, which has been built to protect these fields, commands a pretty view. Saijō is the best starting-point for the ascent of Ishizuchi-yama, whose local deity is worshipped at the large temple of *Mae-kami-ji*, 20 *chō* W. of the town.

[The expedition to **Ishizuchi-yama,** the highest mountain in Shikoku, 6,480 ft., takes three days and two nights, these latter being spent at the hamlet of *Kurokawa*, 7 *ri* from the summit, that is, one night before making the ascent and the other on returning downwards. There is no hut higher up to stay at. Parts of the climb are very arduous, so that in three places chains are hung to help pilgrims up. The summit is a flat rock,—on which a miniature shrine has been raised,—formerly Buddhist but now Shintō. The view is magnificent, including almost all Shikoku except on the Tosa side, the Inland Sea with its islands, and the province of Bizen on the mainland beyond. —**Kame-ga-mori** is another high mountain to be ascended from Saijō, the first part of the way being the same as that up Ishizuchi-yama. Near the summit is a small copper mine, where one may make shift to spend the night.]

The neighbourhood of Saijō possesses some noted mines. The *antimony mine of Ichinokawa* is only 1 *ri* 26 *chō* distant, about half of which can be done in jinrikisha. Visitors are politely received, and may occupy half a day over the expedition. The crystals of antimony here produced are among the most beautiful in the world. The Metallurgical Works (*Seirenjō*) are in the town.

Until the recent Europeanisation of their country, the Japanese remained comparatively ignorant of the value of antimony, and used it only in minute quantities for marking off the weights (*me*) on scales, whence its old native name of *shiro-me*. It is now called *anchimonii*, a corruption of the English word, and the metal is largely exported.

From *Niihama* (*Inn*, Senju-tei), a visit may be made to the more ancient and important **Copper Mine of Besshi**, 14 m. distant, by a railway belonging to Messrs. Sumitomo, the proprietors of the mine. After a 6½ m. run, the station of *Hateba* is reached, whence to *Ishi-ga-sanjō* is 1 hr. on foot or in *kago*. There train is again taken for 4½ m. to *Kado-ishiwara*, 40 min. In this section the line runs up the rugged sides of the mountain, with the steep gradient of 1 in 18. From Kado-ishiwara to the mine is only 1 m., which can be done by jinrikisha. The inspection of this important establishment is strongly recommended to such as take an interest in the industrial development of Japan; and even those whose sole object in travelling is the enjoyment of the picturesque, will find ample reward for their climb in the contrast to the smiling scenery of the shores of the Inland Sea which is afforded by the grim, desolate rocks of the metalliferous mountain. At the same time, there are lovely views on the way up and down.

The plan for any one starting, say, from Saijō is to visit the *Niihama* Smelting and Refining Works in the forenoon—(they are situated on the coast opposite the small island of Miyoshima)—climb up to Besshi in the afternoon, and sleep at the restaurant in the mining village; then, on the second day, go through the mine in the morning, and descend after luncheon, sleeping either at *Tatsukawa* or perhaps at *Izumi-gawa* on the main road, and thence proceeding west to Saijō, or east towards the Yoshino-gawa valley (see next Route). Another plan — perhaps the best —is to avail oneself of the little steamer which the proprietor of the mine sends daily across to Onomichi, a port on the north shore of the Inland Sea (see p. 419), which is also a station on the Sanyō Railway, affording the easiest means of getting back to Kōbe. Warm clothing should not be forgotten; for Besshi lies near the summit of a steep gorge at an altitude of from 4,000 to 4,400 ft., and the excessive radiation due to the absence of all vegetation helps to make the nights, and even at certain seasons the days, bitterly cold.

The Besshi Mine, which had been worked in a small way for over a century before, came in the year 1691 into the hands of the Sumitomo family, who rank among Japan's few millionaires. The mine itself is the second largest copper mine in the country, the largest being that at Ashio, described on p. 216. The ore yields 9 per cent of pure copper. Besshi is entirely under Japanese management, though this statement should be qualified by the remark that one of the managers was educated in Germany, and that since about 1882 German machinery and German methods generally have been introduced to a considerable extent. The miners number some 8,000 men, women, and children, of whom 80 per cent have been born, as were their fathers and grandfathers before them, on the spot, so that the mine is, in every sense, a family concern. They are well-cared for by the proprietor, fed, sent to school till the age of twelve, and tended in a hospital when sick. There is also at Besshi a technical school for the instruction of clerks and overseers. Only men are employed to dig out the ore. These work in three shifts of 8 hours each, while others, whose labour is of a lighter description, work in two shifts of 12 hours each. The women are employed

only for light tasks above-ground. Most of them are the wives of miners, each member of a family thus gaining his or her own livelihood independently. Work is carried on constantly, day and night, the sole holiday being on the 1st of each month. Before the opening of Japan, such portion of the copper as was not needed for home consumption is said to have been sold to the Dutch at Nagasaki, and by them exported to the Indies (Java?), where the natives employed it to manufacture cooking utensils. At the present day most of the output, about 4,000 tons per annum, finds its way to London.

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ROUTE 49.

VALLEY OF THE YOSHINO-GAWA.

1. FROM IZUMI-KAWA TO HAKUCHI AND TOKUSHIMA. 2. FROM BESSHI TO HAKUCHI.

The Yoshino-gawa—the largest river in the island of Shikoku—is formed by the junction of two main branches,—a northern one rising near the copper mines of Besshi in the province of Iyo, and a southern flowing down from the eastern flank of Ishizuchi-yama in Tosa. The rapids of the main river, after the union of the two streams, form the principal attraction of this route. Section 1 is the easier of the two, though even there the traveller must be prepared to dispense for a time with good roads and luxurious inns. Section 2 is very rough indeed, and not to be recommended except to the sturdiest pedestrian accustomed to roughing it in the Japanese wilds.

1.—FROM IZUMI-KAWA TO HAKUCHI AND TOKUSHIMA.

Itinerary.

		Ri	*Chō*	*M.*
IZUMI-KAWA :—				
	Doi (Idake)	3	11	8
	Mishima	3	6	7¾
	Kamibu	1	—	2½
Distances approximate	Negio	2	18	6
	Sano ...	1	18	3¾
	Hakuchi	2	15	6
	Ikeda (by boat)...	1	—	2½
	Shūzu „ „		22	1½
	Hashikura-ji		18	1¼
	Hiruma		24	1¾
	WAKIMACHI (by boat)	7	28	19
	Total	24	16	60

Whence 1½ hr. by rail to Tokushima.

[The distances by road (along the r. bank of the Yoshino-gawa, as soon as that river is reached) from Kawanoe on the Inland Sea to Wakimachi are officially stated as follows:

KAWANOE to :—	*Ri*	*Chō*	*M.*
Negio	2	28	6¾
Ikeda	5	15	13¼
Higashi Inokawa	1	26	4¼
Eguchi	2	9	5½
Sadamitsu	2	21	6¼
WAKIMACHI ...	3	—	7¼
Total	17	27	43¼]

The vill. of *Izumi-kawa* (see first Itinerary on p. 444) has been chosen as the starting-point, simply because it is thought that those travelling by it will probably combine it with a visit to the Besshi copper mine. Jinrikishas are available as far as Kamibu. The rest must be done on foot, excepting those portions marked "by boat" in the Itinerary.

On leaving Izumi-kawa, the road leads among the wooded hillocks that here rise between what may be termed the Besshi range of

mountains and the sea. At the hamlet of *Sekinotō*, the top of a hill, which it is necessary to walk, affords a charming glimpse of the Inland Sea, and beyond it to the l. the long hog's-back of Zōzu-san, on which stands the great shrine of Kompira (see p. 440), to its r. the two peaks of Hō near Takamatsu, and straight ahead Hirayama, the pass which the traveller is about to cross in order to get over into the Yoshino-gawa valley. From

Doi (*Inn*, Matsumoto-ya) onwards, the beautiful Inland Sea is constantly visible,—blue, island-studded, and fringed by a narrow plain devoted to the cultivation of rice and sugar, while on the r. the mountain spurs descend like the numberless legs of a centipede. A short cut for pedestrians to Hashikura-ji, viâ the temple of *Sankaku-ji*, is passed r. just before entering the dull town of

Mishima (*Inn*, Nagao-ya). Much paper is produced in this neighbourhood and further along this route, from the bark of the *kaji* tree (*Broussonetia papyrifera*).

[From Mishima the highway leads on for 1 *ri* 13 *chō* to **Kawanoe** (*Inn*, Hashimoto-ya), a town situated on the shore of the Inland Sea, beyond some sandy hills. No steamers call there, and the place offers nothing of special interest.]

Our road diverges from the Kawanoe highway at the hamlet of *Hiragi*, and turns sharp inland towards the green mountains. At

Kamibu (*Inn*, Daiku-ya), the pedestrian portion of the journey is entered on, and we cross the *Sakaime-tōge*, or "Frontier Pass," dividing the province of Iyo from that of Awa. The acclivity, except just at the end, is gentle on the Iyo side and the scenery rather tame. The prospect improves on the Awa side, where the vill. of *Sano* is reached, and the path follows the course of a small affluent of the Yoshino-gawa, perpetually crossing and recrossing it on stepping-stones and crazy planks, till we arrive at

Hakuchi (*Inn*, Hama-ya). This vill., prettily situated just above the confluence of the two streams, forms the starting-point for the boat journey down the *Rapids of the Yoshino-gawa*. In summer flood-time, when the waters rise and rage, one might spin down to Tokushima at the river's mouth in a single day. At ordinary times it will take as long to get to Wakimachi, scarcely more than half that distance. Moreover there is the temple of Hashikura-ji to be visited, which detour will occupy some little time. A plan recommended by the inhabitants in late autumn with a low river, and followed by the compilers, was to make a short first day by boating from Hakuchi to Shūzu (1 hr. 20 min.), there alighting to visit Hashikura-ji, and walking down thence to Hiruma, where a halt for the night was made, the luggage and servant having been sent on there in the boat. Next day, 5¾ hrs. boat down from Hiruma to Wakimachi, whence the railway may now be availed of and the more sluggish half of the river journey avoided. As a rule, the rapids of the Yoshino-gawa are less exciting than those near Kyōto or on the Fujikawa, let alone the Tenryū-gawa. Still they form an agreeable change in the routine of travel; and the scenery, with high hills on either hand and the water crystal clear, is soothing and delightful.

Ikeda (*Inn*, Matsumata), a town noted for its tobacco, lies on the r. bank of the river, between the two best rapids, called respectively *Ikeda-Se* and *Suwō*. The latter word, which signifies "carmine," is said to preserve the memory of a battle fought here, when the river ran stained with blood. Just after shooting No. 4, we come in view of what looks more like a castle than a temple, high up on the hill to the l.; then comes rapid

No. 5, and we land at *Shūzu* for the 18 *chō* ascent to this landmark, which is the celebrated shrine of

Hashikura-ji, dedicated to the Gongen of Kompira. There is an *Inn* here, called Maru-ura.

The curious name *Hashi-kura-ji,* which means literally "chopstick store-house temple," is accounted for by a legend to the effect that Kōbō Daishi, when he came to open up this district and bring it into subjection to Buddha, first exorcised a troupe of demons, and was then met by the god Kompira, who pointed out to him a cave in the mountain side, which was set apart as a godown or store-house for the reception of the innumerable chopsticks used in the presentation of food offerings by the faithful at the neighbouring shrine on Zōzu-san (commonly called Kompira or Kotohira, after the god's own name). Kōbō Daishi forthwith erected a sumptuous temple on the spot, as an *Oku-no-in,* or holy of holies, connected with the shrine of Kompira. This was in A.D. 828. A great fire destroyed most of Hashikura-ji's grandeur about 1825. Little seems to have been then done in the way of repair; and under the straitened circumstances of Buddhism in the Japan of to-day, reconstruction can only be proceeded with at a very slow rate. The temple has, however, been fortunate in escaping the fate of most of those dedicated to Gongens: it has not been handed over to Shintō "purifiers," and it is said to have profited of late years at the expense of Kompira, because the people prefer Buddhist to Shintō worship. The great annual festival is celebrated on the 12th November. There is a lesser one on the 12th March.

The steep way up to the priests' residence is first along an avenue of cherry-trees, and then through a wood. The view from the top is extensive. The principal temple stands still higher up and is called *Chinju no Dō,* because dedicated to the tutelary (*chinju*) deity, Kompira Dai Gongen.

After finishing our inspection of the temple, we descend the hill and reach the vill. of

Hiruma (*Inn,* Shikiji-ya), where boat is again taken for a delightful half-day down the river. The best rapid, called *Kama-ze,* or "the Cauldron," is soon reached, after which *Tsuji,* a good-sized vill., is seen on the r. bank. From here on for some 10 *chō,* the bank is lined by boulders of a greenish grey schist and by cherry-trees and azalea bushes, which, with the high hills on either side and the swift, limpid stream, make the scene resemble a Japanese landscape garden, especially in April when the blossoms are out. The valley opens out very gradually, and there come broad white stony beaches, two of which large flocks of crows have from time immemorial appropriated as bathing-places, — a curious spectacle. At the vill. of *Sadamitsu,* just before shooting one of the rapids, there is a welcome break in the hills r., admitting a glimpse of higher mountains further south in the direction of lofty Tsurugi-san. Those with plenty of time to spare might alight here to visit the waterfall of *Dogama Naru Taki,* about 1 *ri* distant, which is believed by the simple country-folk to have an "owner" (*nushi*), that is a resident deity, who assumes the form of a serpent. In this part of the river small trout (*ai*) may often be seen in great numbers. The mountainous district to the r. during the greater part of this day's voyage is called *Iya* (whence the name of the river Iya-gawa). This district is noted for two things,—tobacco and (so at least say their kind neighbours) the boorish stupidity of its inhabitants.

Wakimachi (*Inn,* Inahara) is a town of considerable size. The railway line follows the opposite or r. bank of the river, passing through Kamoshima, Ishii, and other smaller places. After Kamoshima the hills retire on either side, the river and the plain both widen, and a long succession of villages leads to

Tokushima (see p. 438). It is best to arrange so as to reach this town during the forenoon, in order to have a few hours for seeing it, as the steamers hence to Kōbe always leave late at night.

2.—From Besshi to Hakuchi.

Approximate Itinerary.

BESSHI to:—	*Ri*	*M.*
Tomizato	6½	15¾
Oku-no-in	4½	11
Shinritsu	1	2½
Yamashiro-dani	3	7¼
HAKUCHI	3	7¼
Total	18	44

Tomizato and Shinritsu have poor inns, and Oku-no-in has such accommodation as a country temple can afford. The path is very rough, but the mountainous region traversed is picturesque. The trip may be accomplished in two days by making an early start. From Hakuchi onwards, the itinerary of Section 1 of this route is followed through less difficult country down to Tokushima.

ROUTE 50.

Western Shikoku from Matsuyama to Uwajima.

Itinerary.

MATSUYAMA to:—	*Ri*	*Chō*	*M.*
Gunchū	3	11	8
Nakayama	4	2	10
Uchinoko	3	34	9½
Niiya	1	22	4
ŌZU	1	29	4½
Unomachi	5	9	12¾
Yoshida	3	4	7½
UWAJIMA	2	8	5½
Total	25	11	61¾

Most of the way is rough and hilly. Train is available between Matsuyama and Gunchū, jinrikishas between Uchinoko and Ōzu, and for the latter part of the way to Unomachi from a hamlet called Higashi Tada; but the rest must be done on foot, the whole journey requiring 2 days. Another plan is to take steamer from Mitsu-gahama, the port of Matsuyama (see p. 445), either the whole way to Uwajima, which will occupy about 24 hrs., various small ports being touched at on the way, or else only as far as the port of Nagahama, whence by road up the valley of the Hijikawa to Ōzu, and on by the Itinerary given above.

Ōzu (*Inns*, Nagato-ya, Abura-ya) is a neat town situated in a plain surrounded by high hills, and owning an ancient castle.

Yoshida (*Inn*, Imabari-ya), too, was once the seat of a small Daimyō.

Uwajima (*Inn*, Imura-ya)

This quiet, old-fashioned place was the seat of a branch of the Date family remarkable alike for its talents and its longevity.—An ancient custom forbids the catching of whales on this part of the coast, because they are supposed to perform the useful service of driving the sardines towards the land. So high is the esteem in which the sardines of Uwajima are held, that in feudal days a special boat laden with them was sent yearly as an offering to the Shōgun at Yedo.

retains the ruins of a small castle called *Tsurushima Jō*, standing on a low, densely wooded hill, the summit of which occupies an area of some 10 *chō* square. Visitors are admitted to it only on Sundays. The view from the hill embraces S.E., Oni-ga-jō, a mountain 3,600 ft. high; N.W., Kushima-yama; N.E., Izumi-ga-mori; N., Jishikoku-yama. On this latter mountain stand eighty-eight images of Kōbō Daishi, representing the *Eighty-eight Holy Places* founded by him in Shikoku. A visit to them is considered equivalent to making the entire lengthy pilgrimage.

These Eighty-eight Holy Places (*Shikoku Hachi-jū Hak-ka-sho*) play a prominent part in the religious life of the island of Shikoku, over every district of which they

are scattered, bands of pilgrims being constantly on the move from one to the other. The temples are dedicated to various Buddhist deities. The pilgrims carry a little cloth to sit on (*shiri-tsube*), which anciently formed part of the simple luggage of all wayfarers, a double thin wooden board (*fuda-basami*) serving to hold the visiting cards which they paste to the doors or pillars of each shrine, and a small straw sandal worn—of all extraordinary place—at the back of the neck, and intended to symbolise that great saint and traveller, Kōbō Daishi, in whose footsteps they follow.

Some little distance from the castle, stands a villa belonging to the Date family, and containing a small but beautiful Japanese landscape garden. The public are permitted to view it in spring, when the white and purple wistarias are in bloom. The favourite excursion from Uwajima is to the waterfalls of *Nametoko*, about 2 *ri* distant by a very steep path. There are three principal falls and numerous smaller ones.

ROUTE 51.

Ways to and from Kōchi.

1. The city and environs. 2. From Matsuyama or Dōgo to Kōchi. 3. From Kōchi to Kotohira. 4. The coast road from Tokushima to Kōchi. 5. From Uwajima to Kōchi.

1.—The City and Environs.

Kōchi (*Inns*, *Emmei-ken, Kiya), capital of the prefecture of the same name and of the province of Tosa, is a large city standing in a plain almost surrounded by ranges of hills, even on the side towards the sea. This and its deep double bay give it a highly picturesque situation, which the traveller should admire from the top of the *Castle* hill,—chiefly for the land view,—and from the *Aoyagi-bashi bridge* for the delightful view of the bay and lower-lying land. Of the *Castle* there remain the imposing walls and one turret:—admittance to the latter on national holidays. Most of the local government buildings cluster at its foot. In the opposite direction, beyond Aoyagi-bashi, 1 m. from the inn, stands a hill called *Godai-san* crowned by the ancient Buddhist monastery of Chikurinji, one of the Eighty-eight Holy Places of Shikoku. A Shintō shrine (*Shōkonsha*), stands hard by, dedicated to the memory of loyal warriors who fell in the Satsuma Rebellion. Kōchi is noted for its breed of long-tailed fowls, the tail feathers of some of which attain to the extraordinary length of 12 ft., while the feathers of the body are 4 ft. Coral is found off the coast at a distance of 60 or 70 m. to the westward. The harbour of Susaki in that direction is better than Kōchi, and affords fair accommodation.

The best walk (2 hrs.) from Kōchi is to the top of *Washio-yama*, a hill 1,500 ft. high, commanding a beautiful view. On the other side of the Kagami-gawa, lies the burial-place of the lords of Tosa. Three miles to the N.E. of Kōchi is the waterfall of *Takimoto*, accessible by jinrikisha. The citizens often make boating excursions down the landlocked bay.

Owing to the length and mountainous character of the ways thither by land, Kōchi is usually approached by steamer from Ōsaka, touching at Kōbe. The steamers are fairly good, and the passage takes 16 hrs., but south-easterly winds not infrequently cause detention; and the shallowness of the bay necessitates waiting for the tide and a subsequent long transit in small boats to the shore. For other details regarding the steamer service, see p. 413.

2.—From Matsuyama or Dōgo to Kōchi.

Itinerary.

(From Dōgo 1½ m. more)

	Ri	*Chō*	*M.*
MATSUYAMA to:—			
Top of the Misaka...	5	—	12¼
Kumamachi	2	11	5¾
Naru (Hinoura)	4	9	10¼
Yanai-gawa	1	11	3¼
Kuzu	1	15	3½
Kawaguchi	5	25	14
3 *ri* less { Ochi (by boat)	4	—	9¾
by road { Inō „ „	8	—	19½
KŌCHI	2	24	6½
Total 34	23		84½

Time, 3 days; but taking jinrikisha the whole way instead of boat, 2 days. Road excellent throughout, except up the Misaka. From Matsuyama to the top of the Misaka there is an alternative new road (*Shindō*), 2 *ri* longer; but it involves more walking and is rarely taken even by jinrikishas.

The intending pedestrian may help himself over the first 3 m. of plain by availing of a small line of railway which joins Matsuyama and *Morimatsu*, not far from the foot of the pass. Those who travel by jinrikisha must engage such at Matsuyama or Dōgo for the whole way to Kawaguchi, as none can be procured *en route*, except possibly at Kumamachi. Instead of boat from Kawaguchi, one may continue on by jinrikisha the whole way into Kōchi,—distance from Kawaguchi, 7 *ri*. Jinrikishas can be procured at Inō for the final stage. Fair accommodation at Kumamachi and Ochi, poor at the other villages.

The journey is a pretty one, first across the wide, cultivated plain of Matsuyama, then up the very steep *Misaka* for 1 *ri* on foot till a height of 2,400 ft. is reached, with nice views looking backwards of plain, and sea, and islands. This is the sole climb on the whole route, as the rest of the way to Kōchi is continuously downhill, at first through a rich and smiling upland, then, after *Kumamachi*, down the steep, green, narrow *valley of the Miyodo-gawa*, which grows sterner in aspect, the hills walling it in higher, the rocks of graphite schist more picturesque, as one goes on:—the wayfarer would deem himself climbing towards greater elevations rather than descending towards the sea. Before partial deforestation had done its disfiguring work, the scene must have been more impressive still. Such hamlets and solitary homesteads as appear from time to time, are mostly perched high up on narrow uplands near the hill-tops. Rice cultivation being impossible owing to the abruptness of the mountain walls, the peasants grow quantities of maize, which produces a curious effect in autumn when the cobs are hung up to dry in reddish yellow masses on large square frames. Fish-traps formed by fences across the stream are another feature. The river-bed is littered with white boulders, alternating with deep-green placid pools where fishermen angle for trout. At *Yanai-gawa*, a ferry leads over to the l. bank. After *Kuzu*, where a small bridge marks the boundary of the provinces of Iyo and Tosa, the white foliated stone is mostly replaced by red with occasional traces of marble. But the scenery preserves its character. Mile after mile the same green abruptness with hamlets perched high overhead, the same precipitous side valleys with little waterfalls from time to time, the same picturesque rockery, the same perfectly clear stream, — scenery which nothing can ever well alter, as no railway can be carried along a valley so precipitous and so isolated.

At *Kawaguchi*, boats are in waiting. Copper may be seen here, brought down from the mine of *Yasui*, 5 *ri* up an affluent to the north. The trip down the swift,

limpid river, with pretty white rocks, and high hilly walls, and restful green, and frequent small rapids down to the very end, is easy and pleasant. One may either do the whole distance to *Inō* in one day by starting early, or else conveniently break it at *Ochi*, which is the best village after Kumamachi, and where other boats will be found. Inō is a prosperous place, the headquarters of a considerable paper trade.

3.—Across Shikoku from Kōchi to Kotohira.

Itinerary.

KŌCHI to :—	*Ri*	*Chō*	*M.*
Ryōseki	3	28	9½
Shigetō	2	34	7¼
Sugi	3	9	8
Ōtaguchi	2	16	6
Ōkubo	2	8	5½
Kammyō	2	—	5
Kawaguchi	2	30	7
Hakuchi	2	3	5
IKEDA	1	—	2½
Inohana	3	19	8½
Togawa	2	20	6¼
KOTOHIRA	2	23	6½
Total	31	10	76¾

The journey is said to be sometimes accomplished in jinrikisha with two coolies in 2 days, but this must be difficult. It is an easy 3 days' journey with one coolie to the jinrikisha, walking the hills and bad places. The nights' halts are then made at Ōtaguchi and at Ikeda, both of which places have fair inns. Kawaguchi, too, is fair; the other places are very poor.

Leaving Kōchi, we find the road excellent and flat and the landscape composed of a cultivated plain and multitudes of hills all around. Just after *Ryōseki* a gradual incline, the *Nebiki-zaka*, 1½ to 2 *ri* long, takes us up to Takimoto, 1,120 ft. high, whence the descent is continuous, first down an affluent of the southern branch of the Yoshino-gawa, and then down that river itself. The scenery is pleasantly rural, green hills bordering the valley on either side. The prettiest bit of the first day's journey is soon after *Shigetō*, where great rocks, and green trees, and the white stems of dead trees, and clear green pools of placid water combine to form a landscape garden on a large scale. The *Yoshino-gawa* is reached and crossed by ferry at *Ananai*, about 1 m. before

Ōtaguchi (*Inn*, Ōrikichi). The river, here still quite small, widens out near the frontier of the province of Awa at *Ōkubo*. Very curious is the persistently laminated character of the rock all down this valley, so that often one might mistake rocks for petrified tree trunks. Below *Kammyō* masses of white rock hem the stream in, and above the traveller's head rise cliffs, wooded though precipitous. In such places the road is carried along on walls built out from the cliff side. All this neighbourhood is very striking, but the road liable to injury from sliding debris. At *Kawaguchi* the two branches of the Yoshino-gawa join; soon, too, the Matsuo-gawa flows in r. from another of the countless high, lonely valleys of this most mountainous island. The river does not cease to be picturesque, but it becomes much broader, and loses its rocky character by the time we reach the Hakuchi ferry, whence (or from Ikeda) boats descend the rapids, as described on p. 449. (Some travellers might prefer to do that trip rather than continue on by the present route to Kotohira. It is a question between the respective attractions of the rapids and of the Kompira shrines.) From

Ikeda (*Inn*, Matsumata), the first mile and a half leads down the r. bank of the river and across the ferry to *Shūzu*, with the temple of Hashikura-ji glistening white on the high hill opposite (description

on p. 450). The pedestrian may visit it without adding anything to his day's distance; but the jinrikisha road branches away to the l. up a more gradual incline. The hills are high in all this district, the valleys deep, the scenery rather grim though green. *Inohana* is a mere hamlet at the top of a pass nearly 3 *ri* long and about 1,550 ft. high, whence there is a continuous descent the whole way to *Togawa*, short cuts saving a large percentage of the distance. From Togawa the way undulates on to Kotohira, and the cone of the Fuji of Sanuki and other gracefully shaped mountains that come in sight introduce us to scenery of quite a different character from that of either of the two preceding days of the journey. For the shrines of

Kotohira or *Kompira*, see p. 441.

4.—Coast Road from Tokushima to Kōchi.

Itinerary.

TOKUSHIMA to :—	*Ri*	*Chō*	*M.*
Komatsu-jima	2	19	6¼
Ha-no-ura	2	13	5¾
Tomioka	1	15	3½
Kuwano	2	5	5¼
Shimo Fukui	1	31	4½
Yugi	2	17	6
Hiwasa	2	25	6½
Mugi	4	17	11
Asakawa	2	8	5½
Shishikui	3	4	7½
Kan-no-ura	1	24	4
None	1	30	4½
Sakihama	3	24	9
Ukitsu	4	8	10¼
Kirakawa	2	3	5
Nabari	3	26	9
Yasuda	1	6	2¼
Aki	3	2	7½
Wajiki	2	17	6
Akaoka	2	15	6
Gomen (Inō)	2	21	6¼
KŌCHI	3	31	9½
Total	58	1	141½

Rail may be availed of as far as Komatsu-jima, and 17 or 18 m. may be saved by taking a cross-road between None and Nabari. There is also a short cut from Akaoka to Kōchi. Remember that in this, as in some other sections of the present route, the accommodation is mostly inferior, few Japanese travellers ever visiting districts so remote.

5.—From Uwajima to Kōchi.

Itinerary.

UWAJIMA to :—	*Ri*	*Chō*	*M.*
Yoshino	5	—	12¼
Shimoyama	2	—	5
Ōno	5	21	13½
Tanono	4	15	10¾
Kubokawa	6	29	16½
Niita	1	17	3½
Kure	3	25	9
Susaki	3	8	7¾
Ichinono	2	24	6½
Takaoka	1	—	2¾
Ino	1	17	3½
KŌCHI	2	34	7¼
Total	43	10	105½

Very little of this road is practicable for jinrikishas, nor are the inns good. Part of the way along the *Shimanto-gawa* is picturesque.

An easier but longer alternative is to go round by the coast road, passing through *Sukumo* and *Nakamura*. Small steamers may be availed of here and there.

FOR MURRAY'S HANDBOOK.

TOYODO ENGRAVING OFFICE TOKYO.

SECTION VI.

KYŪSHŪ AND OUTLYING ISLANDS.

Routes 52—64.

FOR MURRAY'S HANDBOOK.

TŌYŌDŌ ENGRAVING OFFICE TŌKYŌ.

ROUTE 52.

Nagasaki and Neighbourhood.

1.—General Remarks on the Island of Kyūshū.

Kyūshū, literally, "the Nine Provinces," derives its name from its nine-fold division into the provinces of Buzen, Bungo, Chikuzen, Chikugo, Hizen, Higo, Satsuma, Ōsumi, and Hyūga. This, the most southerly of the four large islands of the Japanese empire, played a prominent part in the very earliest national legends, and has continued to play a great part in the national history. "It was hence that Jimmu Tennō set forth with his vassals on his career of adventure and conquest, hence that the great expeditions of the Empress Jingō Kōgō and of Hideyoshi against Korea were undertaken and carried to a successful issue. It was upon Kyūshū that Mendez Pinto and the Portuguese missionaries landed; here, therefor, that acquaintance was first made with Europeans, Christianity, fire-arms, and other matters hitherto unknown to Chinese civilization. When afterwards, in the first decade of the 17th century, the Catholic missionaries were driven out and Christianity extirpated, Dutch merchants managed to gain the favour and confidence of the powerful Tokugawa, and so maintain, under humiliating conditions, a commercial monopoly for more than two centuries at Nagasaki."* Under the feudal rule of the Tokugawa Shōguns, the Daimyō of Satsuma was the most powerful of their feudatories, and since the establishment of the new regime in 1868, the Satsuma men have become more powerful than ever, engrossing the chief offices, both military and civil. Curiously enough, Kyūshū, whose men led Japan towards Europeanisation, has also furnished the conservatives who on various occasions have endeavoured to thwart by rebellion the consolidation of the new order of things. Details of the Satsuma Rebellion will be found in Route 61.—Travellers will do well to remember that the Kyūshū people generally divide the *ri* (2½ miles English), not into 36 *chō* as in the rest of the empire, but into 10 *gō*. One *gō* is therefore almost exactly ½ mile.

2.—Nagasaki.

Hotels.—Nagasaki Hotel; Cliff House; Bellevue Hotel.

Japanese Inns.—Ueno-ya, in Manzai-machi; Midori-ya, in Ima-machi.

Restaurants. — *European food:*—Fuku-ya, in Koshima; Seiyō-tei, in Nishi Hamano-machi; *Japanese food:*—Fukki-rō, in Suwa Matsuno-mori; Kōyō-tei, with good view, in Kami Chikugo-machi.

Custom-house and *Post and Telegraph Office.*—On the Bund.

Clubs. — Nagasaki Club; International Club.

Banks.—Hongkong and Shanghai Bank; Chartered Bank of India, Australia, and China (Holme, Ringer and Co., Agents).

Churches.—English Church, Methodist Episcopal Church, Reformed Church of America, Roman Catholic Church.

Newspaper.—"Nagasaki Press" (daily).

Public Hall. — In the Foreign Settlement.

Theatre.—Maizuru-za, in Shin Daiku-machi.

Steam Communication. — Japan Mail Steamship Co. (*Nippon Yūsen Kwaisha*); Peninsular and Oriental; Canadian Pacific Mail; Occidental and Oriental (Holme, Ringer and Co.); Norddeutscher Lloyd (C. E. Bœddinghaus).

Local Steam Communication.—From Nagasaki to Ōsaka and Kōbe viâ Inland Sea ports, daily. To Misumi and Hyakkwan for Kumamoto, also daily. To Sasebo, daily. To the Gotō Islands, Hirado, Iki, and Tsushima, weekly. To Kagoshima, twice weekly. *Shipping Agents:* Tsuru-ya, Maru-ya, in Yedo-machi.

Silk Stores.—Tokushima-ya, in Hamano-machi; Fujise, Shimase, in Higashi Hamano-machi; Nagami, in Kajiya-machi.

Porcelain Stores.—Kōransha, in Deshima; Hirayama, in Moto-Kago-machi.

Tortoise-shell, Cloisonné, and Ivory.—Yezaki, in Uono-machi; Sakata, Kawasaki-ya, in Moto Kago-machi; Nagashima, in Funadaiku-machi.

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*Quoted, with a few orthographical emendations, from Dr. Rein's *Japan*.

Embroideries.—Hakusui, in Kago-machi.

Photographs. — Tamemasa, in Moto-Kago-machi; Ueno, in Shin Daiku-machi; Setsu, in Shin-machi.

Fans, Screens, Toys, etc.—Koda, Honda-ya, in Moto Kago-machi.

Curios.—Mess and Co., in the Foreign Settlement; Nagashima, in Funa-daiku-machi; Honda-ya, Kyō-ritsu-sha, Satō, Kaneko in Kago-machi; Tora-ya, in Megasaki-machi; Nishida.

Bazaar.—In Moto Shikkui-machi.

History and Topography.—Nagasaki derives its name from Nagasaki Kotarō, to whom this district, then called Fukae-noura, was given as a fief by Yoritomo at the end of the 12th century. It was a place of no importance until the 16th century, when the native Christians migrated thither in considerable numbers, and it became one of the chief marts of the Portuguese trade. After the final expulsion of the Portuguese and Spaniards in 1637, only the Dutch and Chinese were permitted to carry on a limited trade here, until the opening of the country to foreign intercourse in 1859. The British community is now the largest, but there is also a considerable Russian colony.

The native town stretches for about two miles to the N. of the Settlement. On the S.W. side lies Deshima, the site of the old Dutch factory. The Foreign Settlement occupies the flat land on the E. side of the harbour. The private residences of most of the merchants stand on the slopes of the hills behind. At the foot of Inasa-yama on the opposite side of the harbour are the Engine Works of Akunoura and two large docks, which, together with a patent slip on the E. side of the harbour, belong to the Mitsubishi Company.

The harbour, one of the prettiest in the Far East, is a narrow inlet about three miles in length, indented with numerous bays and surrounded by wooded hills. It is thoroughly sheltered, and affords anchorage for ships of all classes. The entrance does not exceed ½ m. in width. The principal approach is from the N.W., between a number of islands, those conspicuous to the S. being Iwōshima with its lighthouse, Okishima apparently joined to Iwōshima, but in reality separated from it by a narrow boat passage, Kōyaki-jima, and Kage-no-shima, on which last also stands a lighthouse. On the N. side of the channel are Kami-no-shima, the site of an old gun battery, and Takaboko (Pappenberg). Recent historical criticism by Dr. L. Riess, of the Imperial University of Tōkyō, would seem to render no longer tenable the tradition that from the cliffs of this latter island, less than three centuries ago, thousands of native Christians were precipitated because they refused to trample on the cross.

Nagasaki is noted for a delicious kind of jelly (*kin-gyoku-tō*) made from seaweed. The fish-market has the reputation of being one of three which show the greatest variety of fish in the world.

A notable feature of the harbour is the coaling of steamers by gangs of young girls, who pass small baskets from hand to hand with amazing rapidity. One of the "Empress" steamers has had 1,360 tons of coal put on board in this way in 4 hours, which is at the rate of 5.7 tons per minute!

Temples.—The principal Shintō temple is that of *Ō-Suwa*, known to foreigners as the "Bronze Horse Temple," from a votive offering of a bronze horse which stands in the courtyard. The bronze *torii* at the foot of the steps is one of the largest in Japan. The garden attached to this temple commands a fine view of the city and harbour. The Buddhist temples of Nagasaki offer little interest; but the great camphor-trees in the grounds of some of them deserve notice, more especially the huge specimen near Daitokuji.

Festivals.—Nagasaki has always been noted for the animation of its religious festivals, two of which are still observed with all the pomp of former days.

1. The *Suwa no Matsuri* (commonly called *Kunichi*), held on the 7th, 8th, and 9th October, but liable to alteration. The old Dutch writers never tired of describing it, and their accounts agree in almost every detail with the spectacle as witnessed at the present day.

"This *fête*," writes one of them, "is of some days' duration, and begins with solemn rites in the temple dedicated to Suwa. Flags and lanterns are exhibited on all parts of the temple, and all the worshippers wear gorgeous ceremonial

robes. The public rites consist in placing the great image of the god, together with the treasure of the temple, in a magnificently gilded and lacquered shrine, which is then borne in procession through the streets, closely followed by the chief priests and a body of picked horsemen, the latter being deputed by the Governor to honour the ceremony. Shrine and treasure are finally deposited in a straw hut, especially built for the occasion. Here they remain on view for some time, the hut being open in front, though partially enclosed by painted screens; and with this conclude the prescribed religious rites. Sports, games of skill, and theatrical representations follow; great platforms are erected in different parts of the town, and on these actors and singers of renown go through all manner of performances."—Fischer, who was present on one of these occasions, gives the following account of what he saw: "First goes an immense, shapeless mass of linen, carried on a bamboo by a stalwart man, of whom nothing can be seen but his feet. Mighty is the load he bears, for the cloth is full twelve ells in length and embroidered throughout, forming one huge canopy. Then come banners and embroidered ornaments, covered with skilful needle-work representing some renowned man or celebrated woman, a hill covered with snow, the instruments of various trades, or scenes from ancient Japanese history. Next follow musicians playing upon drums, cymbals, and flutes, strangely attired, and accompanied by a number of servants. These are led or headed by the *ottona*, the chief municipal officer. Then appears a long train of children, representing some expedition of one of their *mikados*, or demi-gods. This part of the show is most admirable; clad and armed like the warriors of former times, the leaders march gravely along, followed by the representatives of the Imperial Court, male and female, displaying the greatest pomp and luxury, and surpassing every conception of dainty beauty. Each of these trains is attended by a number of palanquins, which are intended for any of the children who may become fatigued. After these come companies of actors; every now and then high benches of equal size are ranged along the road, and on these the actors perform with great spirit and emphatic gesticulations. Their actions are accompanied by the music of flutes and *syamsen* [*shamisen*]. When this is over, a crowd of miscellaneous musicians, planquins, servants, and the relatives of the children follow, and this closes one train."

The arrangement nowadays is as follows:—The town is divided into seventy-seven wards (*machi*), including Maruyama and Yoriai-machi, the two licensed pleasure-quarters. These quarters are represented every alternate year, principally by the *geisha*, who always lead the procession, the remainder being made up of dancing and acting parties from ten of the seventy-seven wards, whose turn it happens to be to contribute towards the festival. The procession starts from Ōhato at daybreak, marching up to Ō-Suwa, where dancing, etc., chiefly by children gorgeously arrayed, is carried on until noon. The second day is an off-day, and is occupied by the processions parading the town and performing at the houses of the principal residents. The third day is a repetition of the first, except that the order is reversed, the procession going from Ō-Suwa to Ōhato. The gods of Ō-Suwa are enshrined in large lacquered palanquins, which, borne on the shoulders of stalwart peasants, are rushed up and down the temple steps amidst a scene of the wildest excitement, often ending in a free fight and serious injuries to the participants.

2. The *Bon Matsuri*, or "Feast of Lanterns," as foreigners commonly call it, when the spirits of the dead are supposed to revisit the scenes of their life on earth, is celebrated from the 13th to the 15th days of the 7th moon, old style. The graveyards are then lit up with lanterns, and the relatives of the dead resort thither to perform their devotions. The hills around the city being covered with graveyards, the spectacle is most impressive. About midnight on the third night, a number of good-sized straw boats, furnished with lighted lanterns and laden with offerings of various edibles, are launched from Ōhato for the spirits to take passsage back to the other world. But as danger to shipping is feared from the lights floating about the harbour, men are placed in the water nowadays to break up the boats as soon as they are launched.

3. The *Gion Matsuri* is a fair lasting for three days. It takes place on the 14th, 15th, and 16th of the 6th moon, old style.

4. The *Kite-flying Festival* is held on the 10th day of the 3rd moon, old style, on Kompira-yama, a conical hill, about 1 hr. climb from the N. end of the native town. The scene is highly picturesque, the object of the kite-fliers, young and old, being to cut down each other's kites with strings coated over with ground glass.

3.—Walks and Excursions in the Neighbourhood.

The favourite walk is across the narrow peninsula to the vill. of **Mogi** on the Gulf of Obama, 2 *ri*, practicable also for jinrikishas with 2 men. There are two semi-foreign hotels at Mogi, and fine sea views.

The cold saline spring, known as **Urakami Onsen,** is a popular resort of the townsfolk. It possesses two or three good tea-houses and pleasure-grounds, and lies 5 m. from Nagasaki, or about ¼ hr. from Michino-o station.

The **Waterfall of Kwannon-no-taki** forms a popular picnic resort. The way leads over the *Himi-tōge* (itself a good objective point for a shorter walk, 1½ hr.) to the vill. of *Yagami*, whence the road turns l. towards the hills, and is practicable for jinrikishas the whole way,—a distance of about 4 *ri*. The courtyard of the temple is lined with stone images of Kwannon and Fudō, to the former of whom it is dedicated. The buildings date from A. D. 1730. Trees and shrubs tastefully disposed adorn the grounds, and the steep slopes on the bank of the stream flowing from the fall are built up in terraces faced with stone and planted with flowering cherry-trees, camellias, azaleas, and maples, which, when in season, lend a brilliant colouring to the scene. The cascade shoots over a rugged cliff into a deep pool about 50 ft. below. Rooms are let out to visitors by the resident priest.

Of the various hills in the neighbourhood of Nagasaki, the sharp cone of **Saruta-yama** (1,418 ft.), generally known to foreign residents as "the Virgin," affords the widest panorama. It stands near the l. of the high ridge which traverses the peninsula some 4 m. to the S. of the town. The walk there and back takes about 5 hrs. The most prominent mountains seen from the top are: E., Onsenga-take on the promontory of Shimabara, and N.E., Taradake in Hizen. The nearer summits include Inasa-yama and the rocky peak of Iwaya-dake on the opposite side of the harbour; next Kompira-yama, rising beyond the town, to whose r. in succession are seen the triple summits of Shichimen-zan (commonly known as "the Champion"); Hoka-zan, to be recognised by its rounded top, and Hiko-san, distinguishable by a fringe of trees crowning its summit and extending partly down its W. slope. Looking seawards, the eye sweeps over a succession of beautiful islets, while the horizon to the W. is bounded by the blue outline of the Gotō group; to the N. lies the Bay of Ōmura, to the E. the Gulf of Shimabara.

The island of **Takashima,** noted for its *Colliery*, lies about 8 miles S.W. of the entrance to the harbour of Nagasaki, while Naka-no-shima and Hashima — smaller coal producing islands — lie about 1 mile further out. Takashima is some 250 acres in extent.

Until 300 years ago it was uninhabited. The first people to occupy the island were a guard of five officers, placed there by the Daimyō of Hizen to prevent foreigners from landing. The mine was first worked by the Japanese about the middle of the 18th century. In 1867, the Daimyō of Hizen, in partnership with Messrs. Glover and Co., of Nagasaki, largely developed the resources of the locality by the introduction of machinery and European methods of mining. The present owners are the Mitsubishi Company.

ROUTE 53.

Unzen and the Shimabara Peninsula.

1. Unzen. 2. From Nagasaki to Shimabara.

1.—Unzen.

Onsen, or *Unzen* in local parlance, is the joint name of the three hamlets of Furu-Onsen, Shin-yu, and Kojigoku, lying near the wonderful solfatara of Ojigoku in a hollow of Onsen-ga-take. Each hamlet stands about 10 min. from the other. *Shin-yu* has three foreign hotels,—the Takaki, the Unzen Hotel, and the Shin-yu, besides several good native inns with private baths for foreigners and Europ. furniture. *Kojigoku* also has a foreign hotel, called Shimoda, and a Japanese inn, Midori-ya.

This remarkable spot, 2,550 ft. above the sea, noted for its sulphur springs, its varied and beautiful scenery, and bracing air, has become a sanatorium, not only for Nagasaki and neighbourhood, but for the residents of the China treaty ports. From the Japanese point of view, a course of these upper springs is considered necessary to effect a complete recovery after the patient has passed through the routine of the mineral baths at Obama.

The usual way of reaching Unzen from Nagasaki is viâ *Mogi* (2 *ri*), whence steamer daily in 3 hrs. to Obama. Should the sea be too rough, one may take train from Nagasaki to *Isahaya*, whence jinrikisha to *Chijiwa*, 4 *ri* 29 *chō* (11¾ m.), from which village up to Unzen direct is a walk of 3 *ri*, rough but affording fine views; or one may go on by jinrikisha 2 *ri* further along the shore to Obama, and be carried up thence.

Travellers coming from Kumamoto or Misumi will land at *Tsukawa*, on the E. side of the Shimabara peninsula, whence 3 *ri* up to Unzen by an easy road.

Obama consists almost entirely of *inns* (the Ikkaku-rō and Tsuta-ya being the best), and is much frequented on account of its mineral waters, which possess great efficacy in rheumatic complaints. The village has a picturesque aspect when viewed from the sea, the houses being built on a high stone embankment with their verandahs supported on long poles. The baths are detached from the inns, and are mostly open tanks on the rocky beach close to the spring which supplies them. The temperature of the water at its source is 160° F., but in the baths it is lowered to 106° F.

The road to Unzen first mounts a long flight of steps leading up to a Shintō shrine. At the hamlet of *Sasa-no-toji*, the road turns sharp to the l., and for a short distance is steep and rough. It then emerges on an open turfy slope, commanding a splendid view towards the Nagasaki peninsula. The path now winds to the r. between two slopes of the ridge, and soon the conspicuous cone of Taka-iwa strikes the eye. We next reach, 1½ *ri* from Sasa-no-toji, a small plain where Fugen-dake and Myōken-dake, two of the highest peaks, come into view. Further on, a path branches off r. to

Kojigoku, while the main one soon reaches Furu-Onsen, where stands the dilapidated Buddhist temple of *Ichijō-in*, rebuilt on a smaller scale after its destruction during the Christian troubles of 1637. The solfataras are the chief object of interest, but should not be visited without a local guide, as the footing is very dangerous in many places. The springs and fumaroles extend in a seething and boiling mass for nearly one mile along a hollow at the foot of fir-clad hills, and the volume of steam which rises from them forms a striking contrast to the

dark evergreen of the background. Their activity varies at different times, water which under ordinary circumstances is thrown up from 2 ft. to 5 ft., being often projected to double that height. Fanciful names have been given to most of the geysers, the finest being called *Dai Kyō-kwan*, or the Loud Wailing; that which bears the name of *Chūtō Jigoku*, or Second-class Hell, has a temperature of 204°F. Several of the springs cannot be approached, on account of the extreme insecurity of the footing.

The finest of the mountain *walks* in the neighbourhood is up the extinct volcano on whose flank Unzen lies. The summit consists of three chief peaks, viz., Onsen-ga-take, Myōken-dake, and Fugen-dake. This last and highest (4,800 ft.) is visited first, and the others taken or omitted at pleasure on the way back. The ascent for the first hour is a moderate climb to the shoulder on the r. of Onsen-ga-take. The path then descends through thick brushwood, and on reaching the opposite side of the mountain, again ascends for 50 min. to a perpendicular rock 50 ft. high, on whose N. side, sheltered from the rays of the sun, ice is sometimes seen as early as the month of November. Ten minutes more bring one to the summit of *Fugen-dake*, which commands a very extensive view, stretching from the provinces of Higo and Satsuma on the one hand to the distant group of the Gotō Islands on the other, and including, in addition to the volcanoes of Aso-san and Kirishima-yama, innumerable bays and islands which together form a panorama of indescribable beauty. The second peak, *Myōken-dake*, is reached in 2 hrs. from Fugen-dake, the way lying partly through brushwood. Turning the shoulder of Fugen-dake, and passing some caves and large vats used for storing ice, the path descends into a deep ravine, probably an old crater, the bottom of which is a mass of huge boulders interspersed with trees. Wide crevices and slippery rocks here demand the climber's careful attention. The ascent to Myōken-dake from this ravine is very steep; but the summit, like that of Fugen-dake, commands a magnificent view. The third peak, *Onsen-ga-take*, is surmounted without difficulty, and the return to Kojigoku accomplished in 2½ hrs. The walk to Fugen-dake alone and back can be done in 3½ hrs.

The nearer neighbourhood of Unzen affords numerous pretty walks, one of the best being to the summit of *Taka-iwa*, where there is shelter under a natural arch of granite, with a glorious view over the Kuchinotsu end of the peninsula. It is an easy trip for ladies, and a capital spot to picnic at. Time required, 3 hrs. from the hotels.

A pleasant excursion may be made from Unzen to the port of **Shimabara**, some 5 *ri* distant. After passing *Kara-ike*, a tarn lying on the way to Fugen-dake, the road descends through a fine rocky valley, the conspicuous summit of Taka-iwa being seen ahead. It then climbs a steep slope, and brings in view the Gulf of Shimabara and several mountains in the province of Higo. Below lies a fertile plain, stretching away towards the S. part of the peninsula, a portion of the island of Amakusa being also seen towards the S. The descent to the plain is, for the greater portion of the way, over turf, amidst boulders and rocks, and then through a forest of pines, firs, and camphor-trees. On reaching the hamlet of *Minokawa* (2 *ri*), the road becomes less steep, and 10 *chō* further fairly level. Beyond Nakakoba, we obtain a grand view of the precipices of *Maeyama* (also called Kueyama), which rise like gigantic walls between the town of Shimabara and the main summits of the volcano.

It is stated that some time in the eighteenth century this side of Maeyama was hurled down by an enormous landslip and thrown forward into the sea, burying part of the town of Shimabara, and forming the innumerable islets which, now clad with pine-trees, give such a picturesque appearance to the harbour.

For **Shimabara**, see below.

2. Nagasaki to Shimabara.

A short description of the journey by rail from Nagasaki to Isahaya will be found on pp. 473-4. The *Itinerary* of the rest of the way is as follows :—

ISAHAYA to :	*Ri*	*Chō*	*M.*
Sangen-jaya	3	5	$7\frac{3}{4}$
Aitsu		15	1
Kojiro (Nishimura)	3	28	$9\frac{1}{4}$
Shimabara (Jōka)...	4	8	$10\frac{1}{4}$
SHIMABARA (Minato)	1	—	$2\frac{1}{2}$
Total.....	12	20	$30\frac{3}{4}$

Leaving Isahaya, the road crosses a plain, and then skirts the foot of low hills as far as the hamlet of *Moriyama*, whence it ascends a hill commanding a fine view of the plain that stretches away to the base of Taradake. The road between *Aitsu* (poor accommodation) and Shimabara lies for the most part near the shore of the gulf, and affords from different points magnificent views of the Shimabara mountains. The view across the gulf is also very beautiful.

From the earliest antiquity, the Gulf of Shimabara has been famed for the *ignis fatuus* which appears from time to time upon its surface. According to local accounts, the phenomenon occurs twice yearly, viz., on the 30th day of the 7th moon and on the 30th day of the 12th moon, old style, from some time after midnight until the approach of dawn. On the former date, the lights extend from the coast near Yatsushiro to Amura in Amakusa; on the latter date, from Kuchinotsu to Tomioka. Some witnesses affirm the light to be a single ball of fire rising perpendicularly from the surface of the sea to a height of 60 ft., while others describe it as a line of pale red globes drifting up and down with the tide. "Sea fireworks" and "thousand lanterns" are popular names of these mysterious lights. The standard classical name, *shiranui*, (or *shiranui*, as it is more generally pronounced) signifies "the unknown fire." European investigators, though attributing the phenomenon in a general way to electricity or phosphorescence, have not yet discovered any sufficient explanation of its restriction to this special locality or of its periodicity. Probably the alleged facts need further careful sifting.

Shimabara, formerly the castle-town of a Daimyō, consists of two large divisions known respectively as *Minato*, or the Port (*Inn*, Chikugo-ya), and *Jōka*, or the Town (*Inn*, Hashimoto-ya). The traveller should be careful to state to which division he wishes to go, for the two together are continuous for upwards of 1 *ri* in length.

At Shimabara occurred one of the most tragic incidents of the persecution of the Christians in the 17th century. Here the faithful had assembled in large numbers from various parts of the country for purposes of defence, and occupied the site of the old castle, portions of whose walls still exist, and around which most of the fighting took place. When the Christians were overpowered, multitudes of both sexes and all ages are said to have been pushed from the cliffs into the sea. Memorial stones mark the graves of the officers of the besieging force, the largest monument, about 8 ft. high, being dedicated to the memory of Itakura Shigemasa, Commander-in-Chief of the Shōgun's army, who lost his life in the attack on the stronghold.

An alternative but longer way of reaching Shimabara from the vill. of Aitsu is by following the coast road, practicable for jinrikishas, viâ Obama and Kuchinotsu. The *Itinerary* is as follows :—

AITSU to :—		*Ri*	*Chō*	*M.*
Chijiwa		1	9	3
Obama		2	—	5
Kita-Gushiyama	approximate	1	18	$3\frac{1}{2}$
Minami-Gushiyama	approximate	1	18	$3\frac{1}{2}$
Katsusa	approximate	1	—	$2\frac{1}{2}$
KUCHINOTSU	approximate	1	—	$2\frac{1}{2}$
Minami Arima	approximate	1	—	$2\frac{1}{2}$
Kita Arima			20	$1\frac{1}{2}$
Nishi Arie.....		1	10	3

Dōzaki	1	15	3¼
Fukae	1	30	4½
Nakakoba	1	8	3
SHIMABARA (Minato)	1	18	3½
Total	17	2	41½

It is an easy but steady rise from Aitsu to a high ridge overlooking the Gulf of Obama. From this a broad road descends to the shore, affording exquisite views. The roots of the fir-trees at *Chijiwa*, standing out above the sand, present an extraordinary appearance.

Obama (see p. 463).

Kuchinotsu (good accommodation) is a "Special Port of Export" for coal, nearly the whole output of the *Miike Mines* being brought here in junks, and shipped to Shanghai, Hongkong, etc. Unzen may be reached from here by a road partly practicable for jinrikishas, 6 *ri* 8 *chō* (15¼ m.).

ROUTE 54.

FROM NAGASAKI ACROSS CENTRAL KYŪSHŪ AND ALONG THE NORTH-EAST COAST.

ASCENT OF ASO-SAN. TAKEDA. BATHS OF BEPPU. BEPPU TO NAKATSU.

This route, embracing as it does the natural marvels of Aso-san and of Beppu and the lovely neighbourhood of Takeda, may be reckoned one of the most interesting in Japan. It will be still more so if the Yabakei valley, described in Route 58, be included, either as an excursion from Nakatsu, or by taking the alternative mountain way viâ Mori described on p. 472. Except over Aso-san, where there is no alternative to walking, the road is mostly good, and jinrikishas may be availed of. There are also *basha*,—very small, very low, apparently springless, and without seats, six guests packed like herrings squatting in them *à la japonaise*. One horse draws this palace on wheels. The 7 m. section from Ōita to Beppu is covered by an electric tram.

From Nagasaki to Kumamoto there is a choice of ways. One may either take train viâ Saga to Tosu Junction, whence down—also by train—to Kumamoto, thus making a long detour around the Gulf of Shimabara. For this railway journey, see Routes 56 and 57. The alternative is to embark on the small steamer from Nagasaki to Hyakkwan, the port of Kumamoto. This voyage occupies 8 hrs, and is delightful in fine weather, the ship gliding past Pappenberg, Koyakijima, Takashima, and other small islands that produce coal, and then round Cape Nomo. The next islet of Kabashima is sometimes rounded; at other times the more interesting, extremely narrow passage between it and Wakimisaki is taken, where the tide-rip calls for care on the navigator's part. Thence onwards, with the hills of Amakusa in the distance to the r., and past the Shimabara peninsula to the l., into the shallow Gulf of Shimabara, with Kimbō-san and lesser hills of the Kumamoto district ahead. The steamer cannot approach the landing-place at Hyakkwan; a whole hour is needed in a small boat to reach the shore, whence 2 *ri* 24 *chō* (6½ m.) by jinrikisha to Kumamoto along a flat road. If, therefore, ladies are of the party, it may be preferable to select the *Misumi* steamer instead (6 hrs. from Nagasaki), as it anchors close to the shore, whence 6 *ri* 5 *chō* (15 m.) to *Udo* station by jinrikisha, and 25 min. by rail to Kumamoto. Most Japanese, however, prefer to continue on in the steamer 1½ hr. to 2 hrs. longer, landing at *Matsu-*

base, one station further south than Udo on the line.

Kumamoto (see p. 478).

Itinerary.

KUMAMOTO to :—	*Ri*	*Chō*	*M.*
Jinnai	5	4	12½
Tateno	2	23	6½
Tochinoki Shin-yu	1	—	2½
Total	8	27	21½

Thence 1 day over Aso-san to *Bōjū* and *Miyaji*, whence as follows :

MIYAJI to :—	*Ri*	*Chō*	*M.*
Sasakura	2	11	5¾
Sugabu.....	2	5	5¼
Tamarai	2	11	5¾
TAKEDA.....		23	1½
Nukumi	4	—	9¾
Notsuhara	4	1	9¾
ŌITA	3	3	7½
BEPPU	3	—	7¼
Total	21	18	52½

Leaving Kumamoto, and following the r. bank of the river Shirakawa, jinrikishas can be availed of as far as Tateno, but are only recommended as far as the hamlet of *Seta*, where the road becomes hilly. Those who, instead of pursuing the journey across country, intend to return to Kumamoto immediately after making the ascent of Aso-san, are advised to send round their jinrikishas by road to Bōjū, 3 *ri* 21 *chō* (8¾ m.) from Tateno on the other side of the mountain, to be ready to take them back next day.

The natural vegetation for the first part of the way out of Kumamoto is luxuriant, and the cultivation everywhere favoured by the richness of the volcanic soil. A slight detour will permit of a visit to the cascades of *Shiraito* and *Sugaruga*. At *Tateno* we leave beaten tracks and enter the hills, the direct path descending a zigzag, and reaching the junction of the Shirakawa and Kurokawa, at the foot of a cliff some 500 ft. high, clothed with verdure. Here, on a flat space between the two streams, stands the hamlet of

Toshita, or *Tochinoki Shin-yu*, with a modest inn and public baths, —mere tanks under sheds. The water, not very hot, is brought in pipes from another hamlet, a few *chō* higher up the ravine, called *Tochinoki Hon-yu*, which is a less good place for Europeans to stay at, because generally crowded with native bathers of the lower class.

Tochinoki Shin-yu being the starting-point for **Aso-san**, a local guide should here be procured, as the way is easily lost.

The five peaks of Aso-san are called Kijima-dake, Eboshi-dake, Naka-no-take, Taka-dake, and Neko dake, the highest, Taka-dake being 5,630 ft. Aso-san is therefore nothing extraordinary in height; it is not even the highest mountain in Kyūshū, nor is the fact of its being an ever active volcano any great singularity in this volcano-studded land. Its title to celebrity rests on the exceptional size of its outer crater, which is the largest in the world, and rises almost symmetrically to a height of about 2,000 ft , the wall being highest to the S.W. and lowest to the E., between Aso-san and Sobo-san. The only actual break is on the western or Kumamoto side, through which the river Shirakawa, joined by the Kurokawa, runs out. According to popular tradition, the whole plain enclosed by this wall was anciently a lake, till one day the god of the mountain kicked open this breach to let the waters out and leave the land fit for cultivation.

The crater measures from 10 to 14 m. in diameter, and is popularly said to contain a hundred villages; but the round number is an exaggeration. Eruptions of Aso-san have been chronicled from the beginning of Japanese history. In February, 1884, immense quantities of black ash and dust were ejected and carried by the wind as far as Kumamoto, where for three days it was so dark that artificial light had to be used. The crops in many of the fields in the intervening valley were destroyed by the ashes. Great activity also marked the volcano and geysers in 1889. The latest eruption took place in 1894, altering the floor of the modern inner crater, which has now two vents, besides numerous rifts in the inner walls from which smoke issues. When the compilers visited this district in 1897, the fall of ash (*yona ga furu*) resulting from this outbreak was still continu-

ing. It resembled a blight filling the greater part of the sky. At times it is quite impalpable, at others it may easily be collected in teacupfuls. The country people state that there are two kinds of ash,—one harmless, the other sulphureous, which spoils all garments left out in it and withers the crops. Those desirous of further details concerning this remarkable locality, will find them in a paper by Prof. John Milne, F.R.S., in Vol. IX, Pt. II, of the *Transactions of the Seismological Society of Japan.*

After passing Tochinoki Hon-yu, we reach a waterfall called *Aigaeri*, lit, "trout return," so called because the fish coming up stream can go no further. It makes a pretty picture, with lofty Tawarayama rising behind it to the r. A steady ascent hence leads over a grassy moor to *Yunotani*, 1½ *ri*, where a small geyser ejects red mud and boiling water. Here, on looking back, an extensive view opens out over the plain of Kumamoto, with the Shimabara peninsula beyond. Some guides consider that the distance is lessened by leaving Yunotani to the l., and going up through the twin spas of *Tarutama* and *Jigoku*, the former prettily situated against a screen of rock down which fall threads of water, and both lively with numerous bathers in April and May, which is the busy season.

The next stage, which includes some wandering about intricate valleys, leads in 1¾ hr. to the base of the cone where stand two temples, one Shintō, the other Buddhist, and also a rest-house. The climb to the actual lip of the crater, where steam, smoke, and tongues of flame constantly rise amid loud detonations, and back again to the rest-house, will occupy ¾ hr. A great rift connects this crater with another further to the south, where sulphur is collected by workers who live on the spot in a temporary village from March to October. But this is off the route. Neither crater, be it understood, occupies the apex of the mountain mass.

From the rest-house down to Bōjū is called 63 *chō*, but must be more, as it requires 1¾ hr. rapid walking. On the way down this moorland slope, the traveller first realises the extraordinary structure of Aso-san, and will marvel at the regularity and majestic sweep of the ancient crater wall. Till then the mountain had seemed a jumble; but on the descent all becomes clear. It is a unique and impressive scene:—below, the teeming plain dotted with villages, and enclosed by the outer wall beyond which looms the great faint mass of Kujū-san, while to the r., through rifts in the smoke and steam, appear the grey broken crags of the modern inner crater.

Bōjū is the place where those returning to Kumamoto rejoin their jinrikishas. It is also the place whence those doing this route in the contrary direction should make the ascent of Aso-san, sending their jinrikishas round to Tateno to await them. Those who intend to continue the route as given in this book should not stop at Bōjū at all, as it possesses no good inn, but should push on for the night to

Miyaji (*Inn*, Yoshino-ya), which lies 10 min. by jinrikisha off the main road. A large Shintō temple here, dedicated to the god of Aso-san, gives to the village its name which means "temple ground." The chief treasure is a sacred sword called *Hotaru Maru*, or the Firefly.

[From Miyaji a hilly cross-country road of about 17 *ri* leads to *Hita* (for Yabakei), viâ Uchinomaki, Miyanoharu, Tsuitate, and Deguchi. *Tsuitate* is a rustic bathing resort nestling in a picturesque gorge. From *Deguchi* onwards, the way leads across a park-like country studded with pine-trees, the mountains beyond helping to form a charming scene.]

Leaving Miyaji and rejoining the excellent main road, we bowl

along an avenue of cherry-trees, with the whole mass of Aso-san—especially the jagged peak of Nekodake—conspicuous to the r. The way is quite flat as far as *Sakanashi* (inferior accommodation), at the bottom of the steep *Takimuro-zaka*. This hill is simply the above-mentioned outer wall, which is covered with luxuriant vegetation, and up which one has to climb in order to emerge from the crater. The view from the rest-house at the top is disappointing, and the first stage of the gradual descent on the other side dull. But after passing the hamlet of Sasakura, we come out on a broad open upland, with Kujū-san constantly to the l. and the still greater mass of Sobo-san to the r. This plateau passes gradually into the curiously broken up, artificial-looking country around Takeda,—a complicated system of dwarf hills with miniature valleys and little walls of pumice and basalt lining the valley sides. *Tamarai* is a small but go-ahead place. The road enters

Takeda (*Inn*, Ebisu-ya) by a short tunnel, one of a large number—some forty altogether—which were cut about the year 1870, to avoid the necessity of climbing up and downhill on entering or leaving the town, which lies in a hollow. Some of these tunnels are as much as 180 yds. long. The traveller is strongly advised to devote at least a couple of hours to visiting the *waterfall of Uozumi*, 8 *chō* to the S., and *Yagobe-zaka*, which adjoins Takeda to the E. This latter eminence gives a bird's-eye view over the compact, typically Japanese little town. The former is a delightful waterfall or rather cluster of waterfalls, not remarkable for height, being merely some 30 or 40 ft. but extremely picturesque, and flowing over and among the tops of basaltic columns which fit closely together like a tesselated pavement. The river is the Ōnogawa. The old castle-hill, too, formerly the seat of the Nakagawa family, deserves a visit. By thus wandering about, the traveller will see some of the longer tunnels, and obtain a more correct idea of this unique locality than is possible by simply rushing through it. Takeda might even advantageously be made the headquarters for a stay of several days, as there are many good expeditions in the neighbourhood. One of these, 4 *ri* to the E., is to the grand *waterfall of Chinda*, over which, in ancient times, prisoners condemned to death were precipitated; if they survived the ordeal, they were pardoned.

[A jinrikisha road leading from Chinda to *Ichida* on the Ōnogawa, 3½ *ri*, affords an alternative way of reaching Ōita and Beppu; see Route 59.]

Another beautiful set of waterfalls called *Shiromizu*, lying to the W., makes a long day's expedition, 4 *ri* there by jinrikisha and 1½ *ri* on foot. Besides these, there are several other waterfalls, to say nothing of Kujū-san and Sobo-san, mountains rarely ascended.

Leaving Takeda and the Ōnogawa by a short tunnel, we pass r. a rocky mound with stone images of the Sixteen Rakan. The scenery soon loses the unique aspect above described, without however ceasing to be beautiful. In fact, it is a succession of delights nearly the whole way to *Nukumi*,—brawling streams, rich vegetation, deep glens; but the road continually ascends and descends, so that it is often necessary to alight and walk. From the rest-house at Nukumi, the whole distance to Notsuhara is almost constantly downhill, most of it through charming scenery, especially the romantic gorge of *Arako-dani*, with its high rocky walls. This widens out at the scattered village of *Imaichi*, where the sea first comes in sight; and thenceforward, all down the valley

of the Nanase-gawa—for so the river is named—there is a delicious mixture of upland, and rock, and the soft green of cultivated fields. *Notsuhara* is a poor place standing on the flat, and the whole way is flat and uninteresting on to

Ōita (*Inn*, Mizuno). This, the capital of the prefecture of the same name, is a large and busy town, with a port at some distance. Its chief manufacture is silk yarn.

It was to this place that the Portuguese adventurer, Mendez Pinto, found his way in the year 1543, when he had discovered Japan, and met with a friendly reception from the local Daimyō. The wonders of his arquebuse, the first explosive weapon ever seen by the Japanese, are still spoken of by the townsfolk. The great Jesuit missionary, St. Francis Xavier, also spent some time at Ōita a few years later; and Ōtomo, the lord of Funai, as Ōita used to be called, was the first Daimyō to embrace Christianity.

The coast beyond Ōita is very pretty, recalling the Riviera, but far greener. The small port of *Kantan*, where numerous junks may generally be seen lying at anchor, is passed 1¾ m. out of Ōita. The high cliff l., which the road then skirts, is called *Takazaki-yama*. The land to the extreme r. in the dim distance is that of the mountains of Iyo in Shikoku.

Beppu (*Inn*, *Hinago-ya), besides being a port of call for steamers, is a celebrated resort on account of its hot baths, the whole ground of the semi-circular flat that girds the bay being undermined by volcanic vapours and hot water. In the suburb of *Hamawake*, across the river Asami, are two very large bath-houses on the shore, called the Eastern and Western Baths (*Higashi no yu* and *Nishi no yu*). Each accommodates about 400 patients, who, when all bathing together, present a singular spectacle. The baths, which are sunk in the ground, are graduated to suit all kinds of chronic diseases, and on the pillars are labels giving the requisite information. The sea-water flows in gently at high tide, reducing the temperature. Visitors are warned in the native guide-book "not to kill the ox while straightening the horns," that is, not to injure their constitution in the effort to cure a local affection. The temperature of the waters, which are alkaline and chalybeate with large quantities of carbonic acid gas, is from 100° to 132° F. The two sexes bathe promiscuously. The usual bathing season is from February to May.

A general panoramic view of Beppu and neighbourhood may be obtained from the temple of *Kwankaiji*, on a hill behind the town.

A morning may be agreeably spent visiting the vill. of *Kannawamura*, 1 *ri* 8 *chō* distant from Beppu by jinrikisha, where is a vapour bath-house which holds sixteen persons at a time. It is walled round with stone and roofed in, and has but a small aperture for ventilation. The floor is a lattice, under which flows a stream of natural boiling water. The entrance is by a low door covered with a straw mat, beneath a small shrine. Intending bathers wait in an ante-room, each paying 10 *sen* for the day and receiving a tally. As soon as one emerges from under the mat, another gives up his tally and enters, each stopping in for about an hour. The bathers come out covered with droppings of mud and rushes which fall from the roof, and hasten to cool themselves under spouts of fresh water flowing into a large pool on the other side of the street. Along the sides of the village street are to be seen kettles and saucepans set to boil over holes in the ground. Large quantities of natural hot water flow through pipes from the springs above the village; and opposite the door of each house is a set of holes for cooking purposes, covered with sods when not wanted. A short way up the hill behind, the springs can be seen boiling out of

the ground, and are called "Hells" (*Jigoku*) by the Japanese. The largest of these "Hells," *Umi Jigoku*, forms a pond prettily situated under a leafy bank. It measures 42 ft. in diameter, and the water, which boils with great force, is clear and of a vivid green colour. Many persons have committed suicide by jumping into it, and so being scalded to death in an instant. A smaller "Hell" is the *Oni Jigoku*, full of reddish stones. A third, *Bōzu Jigoku*, near by, consists of light grey boiling mud, and sometimes emits a loud noise. The whole neighbourhood of Kannawa is undermined by fuming sulphurous streams, and at several points the mud may be seen moving in tiny bubbles.

The stage from Beppu to Nakatsu may be accomplished in two altogether different ways,—either comfortably by jinrikisha and train along the coast, or on foot or horseback over the hills viâ Mori. We describe the former first; the latter will be found on the next page.

I. Leaving Beppu by jinrikisha (the railway under construction not yet having penetrated so far), we are reminded by immense quantities of dwarf mulberry-trees that this province is noted for its silk. Evidences of volcanic activity are met with at the vill. of *Tanegawa*, which has an arrangement of open hot baths, one to about six houses on either side of the street. Wide sands extend hence for 1 *ri* to the foot of the *Kanagoe-tōge*. Here a halt should be made, and one of the heights ascended for the sake of the view, for which 10 min. will suffice. Yūfu-dake is seen to the S., Karakiyama to the W.; there is a magnificent panorama of the coast and bay from Kizuki N. to Ōita S., and of the Bungo Channel; the Gulf of Ōita lies below. We then descend and cross the river Gogawa, after which the scenery loses in interest.

Usa (*Inn*, Waka-ya), the present terminus of the railway, though a mere hamlet, boasts three Shintō shrines dedicated respectively to the Emperors Ōjin and Chūai and to the Empress Jingō, all bright red and embowered in trees. They are famous throughout Kyūshū under the name of *Usa no Hachiman*. Proceeding hence by train, we obtain delightful mountain views,—the Bungo Fuji and lesser cones, in fact a whole assemblage of cones:— fortress-like Hachimenzan, Kinoko-yama (a double cone), Hiko-san, etc.

Nakatsu (*Inns*, *Shōfū-ken, Mihara-ya) is a large town, but labours under the drawbacks of a bad harbour and of the growing importance of Moji. After it, the hills decrease in height, but the curved coast-line ahead near whose tip Moji stands, grows gradually more distinct. The most considerable place passed is

Yukuhashi (*Inn*, *Anraku-tei), the junction for a short line to the collieries of Kawara, Ita, and Gotōji. One and a half *ri* from Yukuhashi, partly by jinrikisha and partly on foot, are two large *caves* called *Seiryū-tō*, lit. Blue Dragon Caves, on a hillside with fine stalactites.

Distance from Nakatsu	Names of Stations
	USA
2¾ m.	Yokkaichi
6	Imatsu
11½	NAKATSU
15½	Unoshima
17½	Matsue
20½	Shiida
24½	Shinden-baru
27½	Yukuhashi Jct.
31¾	Kanda
36	Sone
39¼	Jōno
42¾	KOKURA Jct.
47	Dairi
50¼	MOJI

II. Over the Mountains viâ Mori.

The distance from Beppu to Mori is nearly 11 *ri* (26 m.), Kawakami being not quite half-way. From Mori to Ao is 8 *ri* by the new jinrikisha road, 6½ *ri* by the old, which leads over the hills.

Those selecting this way must make it quite clear to the guide that they want to be led viâ *Kawakami no Onsen*, or otherwise they will infallibly be sent round by the sea-shore. The path rises at once to the sulphur spring of *Horita*, and up a steep pass between the foothills of the Bungo Fuji r., and a lesser mountain l., both grassy but treeless and boulder-strewn. Thence over grassy moorland to Kawakami mentioned above, a poor place where the children sit with their feet dangling in the warm sulphur water that runs down the village street.

The extinct volcano called **Bungo Fuji** by the Japanese in general, is better known locally to the common people as *Yu-ga-take*, to the more educated inhabitants as *Yū-fu-zan*. Kawakami would be the best place from which to make the ascent. Unfortunately the villagers have a superstition to the effect that climbing the mountain provokes a tempest, and therefore only do so when they wish to call down rain from heaven in time of drought.

A long and steep ascent leads to a plateau commanding r. a beautiful view of mountains, — surprising because of their number as they rise line beyond line, and of their curious shapes. Those thickly grouped to the far r. are in the peninsula forming the N. E. extremity of Bungo; the single line more ahead and to the l. is Hikosan (see Rte. 58). In spring all this moorland resounds with the song of larks. Picturesque, but very steep, is the descent to

Mori (*Inn*, Taiyū-ken), a dull town, formerly the seat of a small Daimyō. Jinrikishas may be availed of for the rest of the journey, though some hills must be walked. About 3 m. out of Mori, we enter a marvellous glen called *Fukase-dani*, which is of fantastic beauty with its rocky walls and pinnacles that outvie the more celebrated Yabakei further on. In inaccessible nooks stand pine-trees, azaleas, and rhododendrons, while in autumn all is ablaze with the scarlet leaves of the maple. At the tidy vill. of *Yama-utsuri*, the shorter old road and the longer new road diverge. The latter is recommended. A descent for the most part leads to *Ao* (Yabakei, see p. 481), whence by an excellent flat road to Nakatsu.

From Nakatsu to *Moji* by train as above.

ROUTE 55.

Ascent of Sobo-san.

This fine mountain, 6,600 ft., the highest in Kyūshū, is most easily reached from Kumamoto by the road leading to the baths of Tochinoki Shin-yu on the way to Aso-san, for which, see p. 467. From Shin-yu it is a walk of about 5 *ri* to *Takamori* (fair accommodation), whence a climb of ½ hr. leads to the top of a pass, 2,950 ft. above the sea, a little beyond which Sobo-san comes in sight. The road onwards is one of continuous ups and downs; but the country is very beautiful, especially where the path crosses the narrow valley called *Kawabashiri*, 2½ *ri* beyond Takamori. Magnificent cryptomerias rise up on the opposite side of the valley, some being nearly 200 ft. in height. *Kawachi* (1,500 ft.) is 4½ *ri* from Takamori, or 9½ *ri* from Tochinoki Shin-yu. There is accommodation here, and also at

Kamino, a little further on. The way hence lies over the *Mieno-tōge*, (2,800 ft.), and through the vill. of *Gokashō*, 1½ hr. from Kawachi, the actual ascent commencing at a torrent bed ¾ hr. further. The climb, which is very rough and steep—especially the last 1,000 ft. —will take a good mountaineer 2 hrs. from Gokashō, or 5 hrs. from Kawachi, including stoppages. The profusion of maples on the sides of the mountain opposite is a wonderful spectacle in autumn. The summit of Sobo, which is crowned by a *torii* and a small stone shrine, affords a grand panorama of mountains stretching range beyond range and peak beyond peak. To the N.E. appears the sea in the vicinity of Ōita, and even the island of Shikoku is visible in clear weather. The descent to Kawachi occupies 4½ hrs., whence it is 3½ *ri* to the point where the main Nobeoka road is joined at *Mitai*, the whole way being marvellously beautiful,—worthy of Switzerland itself.

From Mitai one may either return to Kumamoto by the first part of Route 59 reversed, or continue on by the same route to Nobeoka and Ōita.

Instead of descending to Mitai on the S., it would no doubt be feasible to go down to Takeda on the N. side. This, by combining the latter portion of Route 54 from Takeda to Beppu and Moji, would make an excellent trip.

ROUTE 56.

From Nagasaki to Moji.

Distance from Nagasaki	Names of Stations	Remarks
	NAGASAKI	
3m.	Michino-o	
5½	Nagayo	
10½	Ogusa	
14½	Kikitsu	
18½	Isahaya	
26	ŌMURA	
30¼	Matsubara	
36¼	Sonogi	
40	Kawatana	
45	Hayazaki	
48½	Haiki	Jct. for Sasebo.
51	Mikawachi	
57¾	Arita.....	Change for Imari.
60	Mimasaka	
64¼	TAKEO	
68¾	Kitakata	
73½	Yamaguchi	
76½	Ushizu	
78½	Kubota	
82½	SAGA	
88¼	Kanzaki	
92¾	Nakaharu	
97¾	TOSU Jct	Change for Moji and Kumamoto.

For the rest of the schedule on to Moji, see p. 476.

Some travellers bound for Kōbe might prefer to avail themselves of this railway to take them to Moji, and thus avoid what is apt to be a rough sea passage. A drawback at present to this plan arises from the fact that Moji is not a port of call for any but Japanese steamers. The passage from Moji on to Kōbe through the Inland Sea is almost always smooth. Moreover it will soon be possible to go the whole way to Kōbe by rail over the comfortable Sanyō line.

A short distance out of Nagasaki —recognisable by a cross on an eminence—will be seen r. the vill. of *Urakami*, noted in religious history.

This village, like most of the hamlets in the valley, is inhabited by Roman Catholics. Indeed, Christianity seems to have never been entirely eradicated here, notwithstanding the ruthless persecution of the faith in the first half of the 17th century. Here also was the residence of the illustrious savant von Siebold, who, in the early part of the 19th century, did so much by his voluminous writings to excite the curiosity of Europe with regard to the as yet mysterious empire of Japan.

About ¼ m. from *Michino-o* station is a cold saline spring, called *Urakami Onsen*, with good inns and pleasure grounds. After Michino-o the line curves to the r., and runs downhill to *Nagayo* station, which is nearly 2 m. from the vill. of the same name on the gulf. One and a half m. further is a big tunnel, and then another run downhill to *Ōgusa* on the beautiful landlocked Bay of Ōmura, whose shores the railway closely skirts for many miles, affording a series of delightful views of water, mountains, and pine-clad islets. It turns inland for a short distance to tap the town of

Isahaya (*Inn*, Suigetsu-rō, 10 *chō* from station). This is a small place lining both banks of the Hommyō-gawa, a river which flows into the Gulf of Shimabara, and is here spanned by a fine old stone bridge. On the r. bank stands a Shintō temple, whose prettily laid-out grounds are much frequented by holiday-makers.

Ōmura (*Inn*, Matsushima-ya) was formerly the residence of a Daimyō, and is still a busy town. The walls of the castle are in good preservation, and the finely wooded, well-kept grounds afford a charming place to saunter in. Paintings and various other relics of bygone days are here preserved in a building set apart for the purpose.

Sonogi (*Inn*, Matsumori-ya).

[Jinrikishas can be hired hence to **Ureshino**, (*Inn*, * Shio-ya), 3 *ri* 5 *chō* (7¾ m.), noted for its hot springs. The road leads along a gently rising valley, the slopes of which are coal-measures inclined at moderate angles, this formation continuing as far as Takeo. The springs gush forth on the bank of a river which flows past the village. A long wooden shed encloses the public baths, which are divided into three classes. The first class has three large blue and white porcelain receptacles for the water, which is cooled before admission into the baths, and can be let in or out at pleasure. The railway can be rejoined at *Takeo* (see next page), 3 *ri* 27 *chō* (9¼ m.).]

Specially pretty is the approach to *Haiki*, where the railway follows the bank of a narrow, river-like strait.

[A branch line runs from Haiki to **Sasebo**, 5½ m., an important naval station whose harbour resembles that of Nagasaki in size and appearance. The arsenal is not open to foreign visitors.]

Arita (*Inn*, Kawachi-ya) is very picturesquely situated, lying in a narrow valley amidst a cluster of pine-clad peaks. It has long been noted for its *Potteries*, the clay coming from Izumi-yama in the immediate vicinity. The rock is crushed with levers worked by water-power. Clay from Hirado and the Gotō Islands is now generally used for glazing.

These potteries were established in 1592 under the superintendence of a Korean brought over by Nabeshima, Daimyō of Hizen. "But not till the year 1620," says Captain Brinkley, R.A., the greatest authority on such matters, "do we find any evidence of the style for which Arita porcelain became famous, namely, decoration with vitrifiable enamels. The first efforts in this direction were comparatively crude; but before the middle of the 17th century, two experts—Goroshichi and Kakiemon—carried the art to a point of considerable excellence. From that time forward, the Arita factories turned out large quantities of porcelain profusely decorated with blue under the

glaze and coloured enamels over it. Many pieces were exported by the Dutch, and some also specially manufactured to their order for that purpose. Specimens of the latter are still preserved in European collections, where they are classed as genuine examples of Japanese keramic art, though beyond question their style of decoration was greatly influenced by Dutch interference."

[**Imari** (*Inn*, Tajima-ya) is distant from Arita 8½ m. by a branch line. It lies at the bottom of a small bay, and gives its name (*Imari-yaki*) to the porcelain produced at Arita, which is brought here for export. Imari itself was never a seat of the manufacture.]

Takeo (*Inns*, Tōkyō-ya, Mito-ya, and others) derives its reputation from its hot spring. The best bath, which will be reserved on application, is of black and white marble, and has a dressing-room attached. The intention in the public baths is to separate the sexes; nevertheless promiscuous bathing is the common custom, and the tanks are often closely packed with an indiscriminate throng of naked men, women, and children. Immediately above the baths, rises a hill affording a pretty view over the surrounding country. It is crowned with curious crags, among which sit numerous stone Buddhas. Another point from which to obtain a pretty view is *Shiroyama*, a hill formed of white porphyritic rock, whence its name. —The oysters brought to Takeo from the neighbouring sea-coast have a great reputation for their size and succulence.

Retaining pleasant green hills on the l. which gradually recede, the line soon enters the celebrated rice plain which was the foundation of the prosperity of this rich province. One year, it is said, produces sufficient rice to feed the inhabitants for five years.

Saga (*Inn*, Chitose-ya), an old and celebrated castle-town, was formerly the seat of the Nabeshima family, lords of Hizen, whose present representative, Marquis Nabeshima, occupies the post of Grand Master of Ceremonies at the Imperial Court. The chief feature of the place is the *Shimbaba Park*, which contains shrines dedicated to the memory of the ancestors of the Nabeshimas. The temple court is full of monuments in stone, bronze, and porcelain. A festival is held annually on the 10–11th April. Of the old castle little now remains; but a splendid effect is produced early in August, when the extensive moats are filled with lotus-flowers. Unfortunately nothing of the city can be seen from the railway.

Saga was the scene of one of the small civil wars which followed the great revolution of 1868, when feudalism was making its last struggle against Imperialism and Europeanisation. Etō Shimpei, sometime Minister of Justice under the new Imperial Government, having returned to his home in Saga, raised the standard of revolt, expecting all Kyūshū to follow him. In this, however, he was disappointed, and the rising was put down in ten days. Etō and ten other ringleaders were condemned to death, and their heads exposed on the pillory. This took place in 1874.

Kanzaki is a large and flourishing town, noted chiefly for the manufacture of vermicelli and macaroni.

Tosu, an insignificant place, is the junction for the line going south to Kumamoto and Yatsushiro, and north to Moji. A description of the country traversed either way will be found in the next Route.

ROUTE 57.

North-Western Kyūshū.

The coast views on the northern section of the line—from Moji to Ongagawa—are very fine, recalling the Inland Sea; and again pretty peeps occur between Kashii and Hakozaki. The rest of the way is less interesting, as it leads through country mostly flat.

The Kyūshū Railway.

Distance from Moji	Names of Stations	Remarks
	MOJI	
3m.	Dairi	
7½	KOKURA	
11	Ōkura	
14½	Kurosaki	
17¾	Orio	Jct. for Colliery Line.
20¼	Ongagawa	
27¾	Akama	
34	Fukuma	
36½	Koga	
42½	Kashii	
45½	Hakozaki	
47½	HAKATA	
52	Zasshō-no-kuma.	Or Zasshō.
56½	Futsuka-ichi ...	For Dazaifu.
60	Haruda	
64½	Tajiro	
65¾	Tosu Jct.	Change for Nagasaki.
69¾	KURUME	
77½	Hainutsuka	
81¼	Yabekawa	
85½	Watase	
90½	Ōmuta	
98	Nagasu	
104	Takase	
109	Konoha	
113½	Ueki	
119	Ikeda	
121½	KUMAMOTO	
124½	Kawajiri	
128	Udo	
131	Matsubase	
134½	Ogawa	
138	Usa	
143½	YATSUSHIRO ..	Present terminus.

Moji (see p. 424).

Kokura (*Inn*, Ume-ya) is a long, straggling, and busy town, formerly the seat of a Daimyō, and now occupied by the garrison entrusted with the defence of the Strait of Shimonoseki.

Ōkura is the station for *Yawatamachi*, a suburb of the rising seaport town of *Wakamatsu* (*Inn*, Matsui-rō), whence is exported a large portion of the coal brought by rail from *Nōgata* and other mines extending some 80 m. to the southward. In Yawatamachi stands an iron foundry on the model of Krupp's. The *colliery line* is crossed near **Orio.**

On approaching *Ongagawa*, a good view is obtained of the mountains on the l. — Kurosaki-yama and Fukuchi-yama, — the highest point of the line (300 ft. above sea-level) being reached between this station and *Akama*. Soon we come in view of the stretch of sea called *Genkai Nada*. Just after **Kashii,** the hot mineral springs of Arayu are observed l. On leaving *Hakozaki*, the Shintō temple of Hachiman mentioned below is seen. It may be a good plan to alight here, visit the temple, etc., and rejoin the train at Hakata.

Hakata (*Inns*, *Matsushima-ya, Kyō-ya) is the port of *Fukuoka*, the two practically forming but one city, as they are separated only by the river Nakagawa. Formerly Hakata was the commercial quarter, Fukuoka the *samurai* quarter. This twin city, one of the most prosperous in Kyūshū, is chiefly noted for its silk fabrics, called *Hakata-ori*. The best may be seen at the Matsui Shokkō and at Ito-gen. These stuffs, some of which have a pattern imitating the shimmer of frost crystals, or moonlit water slightly ruffled by the breeze, are severe in taste, although extremely rich. Another beautiful fabric, of more recent origin, is the transparent *e-ori-komi*, literally meaning "inwoven pictures," the thread

being dyed beforehand in the proper places.

The Public Garden is a broad belt of fir-trees laid out in walks. It contains a memorial to Hōjō Tokimune, the then *de facto* ruler of Japan, whose forces in the 13th century met and annihilated at this spot the fleet sent by Kublai Khan to conquer Japan. (The Chinese pronounce "Kublai" *Ku-pi-lieh*, and this is still further altered by the Japanese to *Koppitsu-retsu*.) In the street called *Nembutsu-machi*, an enormous bronze Buddha is being gradually erected out of contributions from the faithful, as women contribute metal mirrors by the thousand to be melted down. About 1 m. from the Public Garden is the celebrated Shintō temple known as *Hakozaki Hachiman-gū*, standing in tastefully laid-out grounds with a fine avenue of fir-trees which extends down to the sea-shore. From here an excursion may be made to *Najima*, about 3½ m. by road, crossing a ferry over an arm of the sea close to the railway bridge, and turning l. by the shore to a slight elevation on which stands a very old temple dedicated to *Benzai-ten*. The spot commands a fine view of the bay and islands. Below, on the shore, lie sections of a petrified fir-tree, said by tradition to be the mast of the junk in which the Empress Jingō was wrecked when returning from Korea. On the way back to the town, we pass the dilapidated Buddhist temple of *Sōfukuji*, containing the handsome tombs of the former lords of Chikuzen.

From the port of Hakata, which has a pier over 400 ft. in length, steamers to Nagasaki and the south, and to Shimonoseki and Ōsaka ply almost daily.

Fukuoka (*Inns*, Ryojun-kwan, Kaiyō-kwan), formerly the seat of the Kuroda family, lords of Chikuzen, is now capital of a prefecture. Daimyō-machi and Tenjin-machi, extending from the castle to the prefecture, are exceptionally fine streets. The castle is occupied by a garrison. The Public Garden (*Nishi Kōen*) deserves a visit, for the sake of the views which it affords. At the base seawards stands a small shrine, and at low tide a pleasant walk leads back to the town round the promontory.

Atago-san may be ascended, for which ½ hr. will suffice. Jinrikishas can be sent round to the western base, whence, continuing the excursion, we reach (2 *ri* further) *Mei-no-hama*. From here a detour should be made r. to a shrine of *Bishamon*, situated at the top of a lofty, well-wooded hill, which juts out into the sea and affords a charming view. Time, 1½ hr. The road runs alternately by the sea and through fir plantations.

The neighbourhood of Fukuoka boasts two waterfalls. One, called *Kwaran-taki*, at the source of the Moromi-gawa, is distant about 4½ *ri*, of which 4 *ri* to the vill. of Ishigama can be done in jinrikisha. The fall measures about 100 ft. in height. The other, called *Raizan no Tōrō-daki*, on Ikazuchi-yama, lies 3 *ri* off by jinrikisha, and 1½ *ri* on foot.

Between Hakata and *Zasshō-no-kuma*, the highest range on the r. is that dividing the provinces of Chikuzen and Hizen. *Futsuka-ichi* is the station for **Dazaifu**, a little under 1 *ri* to the N. by jinrikisha. Rather than stay at Futsuka-ichi, notwithstanding the hot spring in its suburb of Yumachi, it is best to sleep at Dazaifu itself, the concourse of pilgrims thither having created a village with numerous good *inns* (Izumi-ya, best). Dazaifu is one of the most celebrated places in Kyūshū, both for historical rea-

In early times Dazaifu was the seat of the Governor-Generalship of the island of Kyūshū,—a post which though apparently honourable, was often used as a form of exile for offenders of high rank. The most celebrated of these exiled governors

was Sugawara-no-Michizane, who is worshipped under the name of Tenjin (see p. 56).

sons and on account of the great Shintō temple dedicated to Tenjin, the model from which are copied the Kameido temple at Tōkyō and other shrines to the same god throughout the empire. The courtyard contains a number of excellent bronzes representing cows, mythological monsters, etc., and many magnificent camphor-trees. Chief festivals on the 24–25th days, second moon, and 22–25th days, eighth moon, old style. All the buildings are to be repainted for 1902, the thousandth anniversary of Tenjin's death. The sights of Dazaifu may easily be done in 2 hrs., so that it will be sufficient to stop between trains.

The prominent hill, crowned by a single fir-tree, which stands out to the r. at Futsuka-ichi station, is called *Tempai-zan*, and commands an extensive view. From it Michizane, looking towards Kyōto, worshipped the emperor by whom he had been exiled,—a circumstance which has given its name to the place.

To all true Japanese the Mikado is a God upon Earth (*Iki-gami*), and instinctively they put in practice the maxim, "Though he slay me, yet will I trust in him."

Just beyond *Haruda*, the line suddenly passes out of the foot-hills of the already mentioned range separating Chikuzen from Hizen, and then runs through a district devoted to the cultivation of the vegetable wax-tree.

Tosu, though a junction, is an insignificant hamlet.

Kurume (*Inn*, Shio-ya), which lies on the l. bank of the Chikugo-gawa, produces vast quantities of *kasuri*, a blue cotton figured fabric extensively used for clothing and bed-quilts. Two *ri* from Kurume stands *Kōra-san*, a famous Shintō temple, the goal of many pilgrimages,—festival on the 9th day of the 9th moon, old style.

Yabekawa is the station for *Yanagawa*, which possesses the remains of a castle. At *Setaka*, close by, is a large *sake* factory. Near **Ōmuta** (*Inns*, Jūgo-an, Yamakawa-ya), the works of the *Miike Coal Mines* are indicated by the smoke rising from them. The prisoners of the *Shūchi-kwan*, one of the largest convict establishments in the empire, are employed to dig out the coal. This whole district is carboniferous, *Nana-ura*, on the seashore 20 *chō* from Ōmuta, being specially productive.

Much rice is exported from **Takase**, where good views are obtained of Onsen-ga-take on the Shimabara peninsula. Near *Konoha*, but not visible from the railway, is a small eminence called *Tawara-zaka*, crowned by a marble monolith erected to the memory of the soldiers who fell during the fierce fighting that raged for eighteen days in this neighbourhood during the Satsuma Rebellion.

Kumamoto (*Inns*. *Togi-ya Shiten, with Europ. food and beds; Togi-ya Honten, also good; Hakusui-kwan, and others in

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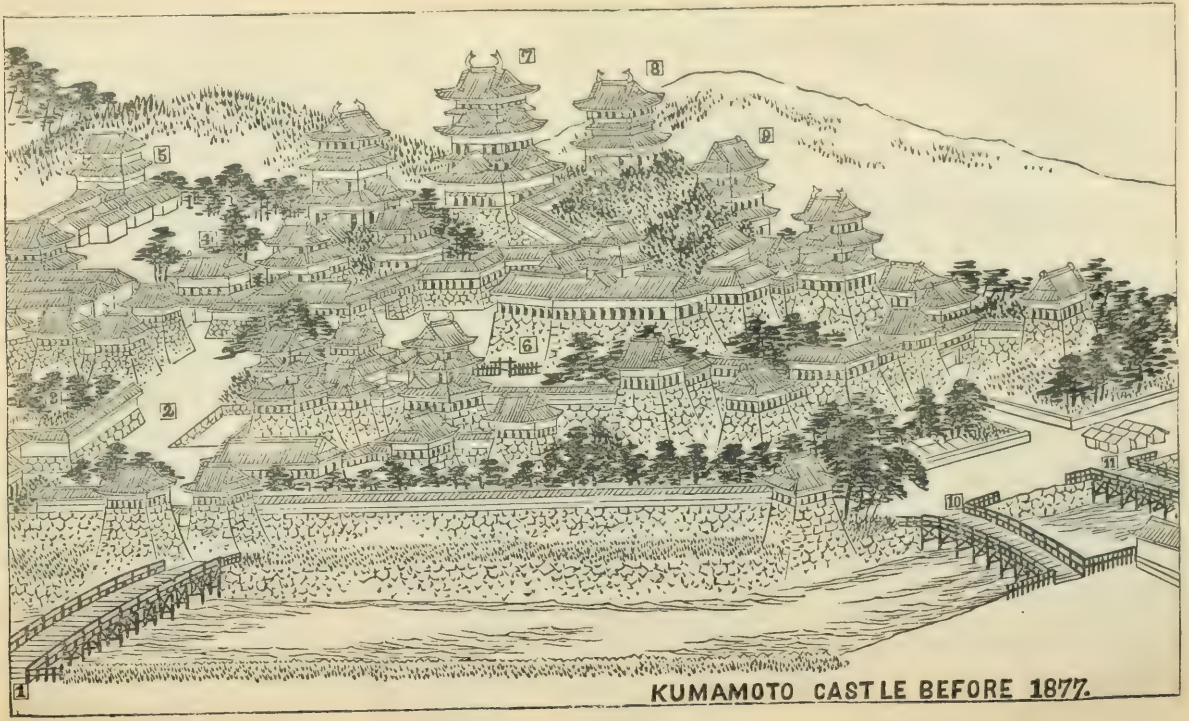
The illustration on the opposite page shows Kumamoto Castle in its original perfect state.—a typical specimen of this style of edifice. The chief parts were:

1. Geba-bashi (Dismounting Bridge).
2. Minami-zaka (Southern Approach).
3. The Daimyō's Residence.
4. The South Gate.
5. Taiko-yagura (Drum Turret).
6. Take-no-maru.
7. Ichi-no-tenshu (First Keep).
8. Ni-no-tenshu (Second Keep).
9. Udo-yagura (Turret).
10. Umaya-bashi (Stable Bridge).
11. Yabu-no-uchi-bashi (Bridge).



KUMAMOTO CASTLE BEFORE 1877.

Semba; *Europ. restt.*, Kaiyō-tei in the Meiji-bashi-dōri), formerly the seat of the Daimyōs of Higo, and now chief town of a prefecture co-extensive with that province, lies on the river Shirakawa, 4 m. from its mouth. It has several broad streets planted with trees, and so many of the houses are surrounded by gardens that, seen from a height, the city presents rather the aspect of a vast park. One turret remains of the great *Castle* built three centuries ago by Katō Kiyomasa (see p. 76). Permission to visit the castle grounds, locally known as *Shidan* on account of the large garrison now quartered there, may generally be obtained at the prefecture (*Kenchō*) by showing one's passport.

A visit should be paid to the temple of *Hommyōji*, just outside the town, belonging to the Nichiren sect of Buddhists whom Katō so zealously protected, while persecuting their enemies the Christians. This popular shrine, which is reached by a long flight of steps lined on either side with cherry-trees, is much resorted to by people possessed of the fox,* or labouring under other grave disorders. On great days of pilgrimage, the cadenced prayer *Namu Myōhō Renge Kyō* can be heard, like the roar of the waves, far beyond the sacred precincts.

The citizens of Kumamoto are very proud of their park called *Suizenji*, 1½ m. to the S.E. of the city,—once the garden of the country seat of the Hosokawa family.

It is half-a-day's expedition from Kumamoto to **Kimbō-san**, 2,100 ft. above the sea, the first 30 *chō* being done in jinrikisha as far as the village of *Shimazaka*, whence it is a walk up of about 3 *ri* by a rough path. The view from the top is very fine, embracing the gulf of Shimabara, the towering form of Fugen-dake on the Shimabara peninsula to the W., the island of Amakusa, and to the S. the mountains of Satsuma. Almost due E. lies Aso-san, with its great column of smoke. Further N. runs another range of hills appearing to the l. of the road between Yamaga and Kumamoto, while below are the wide plain, the city with its picturesque old castle, and the serpentine windings of the Shirakawa.

The plain over which the railway passes is very fertile and studded with towns and villages.

Yatsushiro (*Inns*, * Obi-ya, Yūsui-kwan) is a large town noted for its faience, the manufacture of which, like that of Satsuma, is traceable to Korean potters.

Capt. Brinkley, R.A., writes of it as follows:—"It is the only Japanese ware in which the characteristics of a Korean original are unmistakably preserved. Its diaphanous, pearl-grey glaze, uniform, lustrous, and finely crackled, overlying encaustic decoration in white slip, the fineness of its warm reddish *pâte*, and the general excellence of its technique, have always commanded admiration. It is produced now in considerable quantities, but the modern ware falls far short of its predecessor."

ROUTE 58.

Hiko-san and Yabakei.

This is a 3 or 4 days' trip from Moji through some of the most fantastic scenery in Kyūshū, and away from beaten tracks.

Rail from Moji south-eastwards viâ *Yukuhashi Junct.*, where change into branch line, the so-called *Hōshū Railway* built to tap the collieries of Kawara, Ita, and

* For this curious superstition, see *Things Japanese*, article entitled Demoniacal Possession.

Gotōji; for the whole country hereabouts is carboniferous, though little or nothing appears on the surface.

Distance from Yukuhashi	Names of Stations
	YUKUHASHI Jct.
3 m.	Toyotsu
6¼	Saikawa
10½	Yusubaru
14¾	Kawara
16½	Ita
18½	Gotōji
20¼	Miyatoko

Alight at *Yusubaru*, whence by jinrikisha to the vill. of *Ten-yazaka*, 3 *ri*, and on foot or horseback a little over 1 *ri* more to the vill. of **Hiko-san,** situated on the side of the three-peaked mountain of the same name. Numerous *inns*, —Temma-ya and Abura-ya best. Height of vill., 1,850 ft. above sea-level, which, combined with delightful verdure and views, recommends it as a summer resort.

From time immemorial Hiko-san has ranked as a very holy place: for here is worshipped Masaya-kachi-kachi-hayahi-ama-no-oshi-ho-mimi-no-Mikoto, eldest son of the Sun-Goddess (*hi-ko*, lit. means "Sun-child"). In the 16th century no fewer than three thousand priests' dwellings are said to have crowded the mountain side. Barely 200 now remain, and the temple buildings have fallen into ruinous decay since their disestablishment and disendowment in 1868. The priests had been *Yamabushi*,—the most ignorant and superstitious of all the Buddhist, or rather Ryōbu Shintō, sects; but they had enjoyed an income of 128,000 *koku* of rice, and their *Zasu*, or high-priest, who was connected by descent with the Imperial family, had governed a surrounding territory of 7 *ri* square and had lived with all the state of a Daimyō. On the break up of the old order and the handing over of the establishment to the "Pure Shintōists," the last high-priest entered lay life, and is now known as Baron Takachiho. Quantities of magnificent timber that formerly adorned the mountain have been ruthlessly felled, but much yet remains.

Some 60,000 or 70,000 pilgrims still visit Hiko-san annually. The chief festivals are on the 14-15th days of the 3rd moon, old style, and on the Day of the Bull in the 8th moon, old style.

From the vill. of Hiko-san to the top of the mountain, 3,850 ft., is a steep climb of 35 *chō*, rewarded by much sylvan beauty and delightfully extensive views. One may return another way—steep and stony—viâ a picturesquely situated shrine sacred to Buzembō, a goblin worshipped as the protector of cattle. There are also other walks in the vicinity.

ITINERARY FROM HIKO-SAN TO NAKATSU.

HIKO-SAN to	*Ri*	*Chō*	*M.*
Tsukinuki } (approx.)	3	—	7¼
Morizane } (approx.)	2	—	5
Miyazono	1	31	4½
Kuchi-no-Hayashi	2	18	6
Ao	1	9	3
Hida		7	½
Nakatsu	3	12	8¼
Total	14	5	34½

Leaving Hiko-san, we have a beautiful walk up and down over moorland with distant views, and through exquisite forest glades with purling brooks which unite to form the Takase-gawa or Yamakuni-gawa, a river whose valley is romantically enclosed by steep, rocky, timbered heights. This valley, lower down stream, increasing in quaintness and beauty, is known far and wide under the name of **Yabakei.**

It was made known to fame early in the present century by the great scholar and poet Rai San-yō (see p. 82). He it was who bestowed on it its present name, which he borrowed from a Chinese scene beloved by the literati of the Middle Kingdom. The name also includes the side valley of a small affluent the Atodagawa, which there falls in. The stretch most famous for its beauty is that near the forking of the streams at the hamlet of Ao.

Jinrikishas may sometimes be found at *Morizane*, or if not there,

then at *Miyazono*, or at *Kuchi-no-Hayashi*; and all these places also afford passable accommodation. Should the good inn at *Ao*, which was washed away in a great flood, be rebuilt, that would be the best place to stop at to see Yabakei. Meanwhile, the next best is *Hida*, just below the finest part. It is at the Asahi-bashi bridge, a short way below Morizane, that the curious and beautiful rock scenery commences. Shortly beyond that again, two or three Daimyōs' castles formerly crowned the most precipitous crags, and the whole way on to Ao and nearly to Hida, the eye is constantly delighted by pinnacled and castellated crags that resemble the apparently impossible mountains of Chinese and Japanese *kakemonos*. The charm is immensely increased by the rich vegetation that mingles with the rockery to form a fairy garden. In some few places the road has been tunnelled through the rock.

At Ao another stream, the *Atodagawa*, falls in. Half-an-hour up its course stands the celebrated and extremely curious Buddhist temple of *Rakanji*, built on the side of a steep hill, and containing an immense number of stone images,—some in shallow caves, some in the open. There are said to be no less than 3,700 images on this and the opposite hill. Any one sleeping at Ao, or at

Hida (*Inn*, Saiwai-ya), could spend one or two delightful days exploring the neighbourhood, especially if he wander as far as the *Fukase-dani* mentioned on p. 472 Some of the finest rocks, with cuttings along the cliff, occur a little below Ao; but 1 *ri* further down, the peculiar scenery ends, and the road lies mostly away from the river. There is, however, considerable beauty all the way to Nakatsu (see p. 471), owing to the fantastic chains of hills which appear to close the plain in on either side.

At Nakatsu we rejoin the railway, and a run of 3 hrs. takes us in to **Moji.**

Persons pressed for time may get a good glimpse of Yabakei by taking train from Moji to Nakatsu, whence by jinrikisha to Ao the trip there and back occupying a day. An alternative way of reaching Hiko-san is from Dazaifu on the Kyūshu Railway (12 *ri*),—1 day by jinrikisha and the last part on foot; but the route given above includes the maximum of interest and beauty.

ROUTE 59.

From Kumamoto to Nobeoka and Ōita.

THE RAPIDS OF THE GOKASE-GAWA AND THE ŌNOGAWA.

Itinerary.

KUMAMOTO to:—	*Ri*	*Chō*	*M.*
Mifune	4	13	10¾
Hamamachi (Yabe)	6	31	16¾
Mamihara	5	30	14½
Mitai	6	—	14¾
Miyamizu	4	18	11
Shimmachi	3	—	7½
Takeshita	1	—	2½
NOBEOKA (6 *hrs. by boat, or*)	6	18	15¾
Kumata	4	7	10¼
Oharu	5	—	12¼
Onoichi	3	18	8¼
Miya-no-ichi	4	29	11¾
Hosonaga	3	—	7¼
Tsurusaki (5 *hrs. by boat*)			
ŌITA	2	10	5½
Total	60	30	148½

Plus 5 hrs. by boat; but several of the distances are approximate only.

A drawback to the enjoyment of the manifold beauties of this route is the difficulty of dividing the days so as to ensure tolerable accommodation. Either one must go on the first day to Mamihara, which is rather long, or stay at Hamamachi, which affords but poor shelter and makes the next day to Miyamizu too long. The road is level as far as Mifune, beyond which place jinrikishas are of little use. The section between Mifune and Hamamachi is a gradual ascent with no features of special interest. After that the scenery is good the whole way, especially the approach to Mitai. Leaving this latter place, the road enters a magnificent gorge, through which runs a deep, emerald green river, with rocky walls rising on either side to a height of several hundred feet. These walls once formed part of a huge lava stream, which flowed down from the crater of Aso-san.

[Off the road, about 3 *ri* to the N.E. of Mitai, lies a celebrated cave called *Ama no Iwato*, in which is localised the Shintō legend of the retirement of the Sun-Goddess Amaterasu, for which see p. 45.]

Miyamizu (fair accommodation) is prettily situated among the hills. The road onwards follows the Gokase-gawa to *Shimmachi*, the copper mines in whose vicinity were formerly of some note. From

Takeshita (better sleep at post-office than at the inn), boat can be taken down the river, which has some foaming rapids and overhanging rocks. Traps are used on this river for catching trout. They consist of a kind of *chevaux-de-frise*, made of bamboo and fixed transversely across the stream at the top of the rapids, the force of the current being there so great that the fish, when once caught in the trap, find escape impossible.

Nobeoka (*Inn*, Kome-ya) is a considerable town built on both sides of the Gokase-gawa. Its port, *Todoro*, lies 2½ *ri* to the S. by jinrikisha. Two and a half *ri* to the N.W. is the waterfall of *Mukabaki*, one of the finest in Japan, whose height is estimated at 240 ft., its breadth at 30 ft.

Nobeoka was the last stronghold of the Satsuma rebels. On the 14th August, 1877, the town surrendered—8,000 insurgents, among whom nearly 3,000 wounded, giving themselves up. The rebel chief Saigō, with 500 devoted followers, fought his way out and escaped to Kagoshima.

On leaving Nobeoka, the road follows up the Kitagawa from its mouth until it becomes a tiny rill. After crossing the *Akamatsu-tōge*, 1,250 ft. above the sea, fair accommodation may be had at a farmhouse at *Ohara*.

The chief feature of the next day's journey consists in the high passes that have to be crossed,—first the *Onoichi-tōge*, where a fierce battle was fought during the Satsuma Rebellion, and the beautiful *Mikuni-tōge*, 2,150 ft. high, so called because portions of the three provinces of Hyūga, Bungo, and Higo are visible from the top. From the summit of this pass to

Miya-no-ichi (*Inn*, Fuji-ya), is about 2 *ri* of constant ascents and descents. Quitting this town, the road at first passes along a fine avenue of cryptomerias, and then descends to meet the river Ōnogawa at *Hosonaga*, a small cluster of houses. Travellers here usually abandon the road, and engage a boat for the rest of the way to *Tsurusaki* on the coast, whence by jinrikisha to Ōita (see p. 468). The voyage down the river includes the shooting of a fine rapid.

If it be wished to shorten this trip and yet retain the best part of it, the boat journey from Hosonaga may be ended at *Ichiba*, which is only an hour or so down the river and includes the finest rapid.

ROUTE 60.

South-Eastern Kyūshū.

Itinerary.

NOBEOKA to :—	*Ri*	*Chō*	*M.*
Todoro	2	17	6
Tomitaka	3	4	7½
Mimitsu	2	26	6¾
Tsuno	2	20	6¼
Takanabe	4	4	10
Hirose	3	34	9½
MIYAZAKI	3	11	8
Takaoka	3	22	8¾
Yamashita	2	33	7¼
Arimizu	4	12	10¼
Takajō	1	23	4
MIYAKONOJŌ	2	33	7¼
Tōiiyama	3	13	8¼
FUKUYAMA	4	7	10¼
Total.	45	7	110¼

Time, 3 to 4 days. The best *Inns* are at Miyazaki, Miyakonojō, and Fukuyama.

The whole stretch of coast southwards from Nobeoka to Miyazaki can be traversed by jinrikisha, passing through the junk harbour of *Mimitsu* (whence, according to legend, Jimmu Tennō set forth on his conquest of Japan) and the cosy little town of *Takanabe*. **Miyazaki** is a considerable place, the capital of a prefecture. Here the road turns inland up the valley of the Ōyodo-gawa

[There is also a shorter way from Miyazaki to Miyakonojō over the hills to the southward, viâ *Gakunoki* and *Yamanokuchi*.]

to **Miyakonojō**, a fortified town which was unsuccessfully defended by the rebels towards the close of the civil war in 1877. The *Province of Hyūga*, through which the way lies so far, is sparsely inhabited by a population poor, primitive, and holding little intercourse with the outer world.

The road now enters the province of Ōsumi, formerly belonging to the lords of Satsuma, and at **Fukuyama** comes out on the Bay of Kagoshima. Small steamers ply across the lovely waters of this bay to the city of Kagoshima, distant 21 miles.

ROUTE 61.

Kagoshima and Neighbourhood.

1. ways to kagoshima. 2. kagoshima. 3. volcano of sakurajima. 4. volcano of kirishimayama. 5. volcano of kaimondake.

1.—Ways to Kagoshima.

Kagoshima may be best reached by steamer (only Japanese food provided) either from Nagasaki or from Kōbe,—time from the former port, 14 hrs.; from the latter, 40 hrs. The island and coast scenery on both routes is of great beauty, that from Kōbe in particular affording an excellent opportunity for seeing the ever lovely Inland Sea and the Bungo Channel. The ship enters Kagoshima Bay between *Cape Tatsumi* on the r., and the lofty cone of Kaimon-dake on the l.,—the latter so perfect a likeness of the great volcano of Eastern Japan as to have gained for itself the alternative name of the Satsuma Fuji. Also on the l. is seen the entrance to *Yamagawa*, a convenient little port of refuge in bad weather. Proceeding up the gulf, we have ahead the rugged shape of Sakurajima,—not a young volcano like Kaimon, but worn with age, though a thin column of smoke still constantly issues from its summit. Further ahead, to the r., rises the

mass of yet another volcanic range, Kirishima-yama, and soon we are off Kagoshima. The harbour is so deep as to cause inconvenience,—as much as 40 and even 80 fathoms. The steamer anchors close to the shore in 13 fathoms.

Kagoshima may also be reached from Nagasaki by the Itinerary given in Route 63 reversed.

2.—Kagoshima.

Kagoshima (*Inns*, Watanabe and others, all at the landing-place; *Europ. restt.* Kakumei-kwan), capital of the prefecture of the same name, is the southernmost great city of Japan. Though less bustling nowadays than its northern rivals, the breadth and cleanliness of its streets, the purity of its air, and its proximity to so much beautiful scenery give it a claim to attention, even apart from the leading role which it has played in modern Japanese history.

The seat for many ages of the Shimazu family, lords of Satsuma, Ōsumi, and part of Hyūga, and suzerains of Luchu, Kagoshima was a centre of political activity between the year 1854, when the first treaty with the United States was concluded, and the revolution of 1868, which was in a great measure brought about by the energy and determination of the Satsuma men. On the 15th August, 1863, Kagoshima was bombarded by a British squadron of seven ships under Admiral Kuper, and a large part of the town was burnt, in consequence of the refusal to give satisfaction for the murder in 1862 of C.L. Richardson, a British subject, who had been cut down near Yokohama, for getting in the way of the Daimyō of Satsuma's train (comp. p. 110). Most of the forts were dismantled, in spite of a typhoon which raged throughout the day; but the squadron also suffered considerably. The captain and commander of the flag-ship were killed on the bridge by a round shot, and the total loss in killed and wounded was sixty-three. After the revolution, many of the Satsuma men became dissatisfied with the Europeanising policy of the Imperial Government. Their discontent culminated in 1877, in a rebellion headed by Saigō Takamori (p. 82). This, which is known to history as the "Satsuma Rebellion," was suppressed after some eight or nine months warfare, when the town of Kagoshima again fell a prey to the flames. Saigō himself fought bravely on *Shiroyama*, a hill behind the town, where the Daimyō's castle formerly stood. Of this there now remains but a part of the wall, on which the bullet marks are still plainly visible. Thus ended the last serious attempt to oppose the development of the enlightened principles of government that have transformed the political condition of modern Japan.

The cave in which Saigō committed *harakiri* when he saw that all was lost, stands a short way behind the town, but less well repays a visit than the *Cemetery*, where he lies buried with many hundreds of his warriors, and where a festival is celebrated in his honour on the 28th day of the 6th moon, old style. *Fukushōji*, the burial-place of the lords of Satsuma, is close at hand; and some little way off—for Kagoshima is a city of graves and memories of the past—is the *Loyalist Cemetery* on the sea-shore. Its neglected state contrasts strangely with the tender care that is taken of the rebel graves. It must, however, be remembered that the rebel dead are here among their own kinsmen, whereas almost all the loyalists were strangers from other provinces.

The *Jusamba* at Kagoshima is an interesting institution, established in 1880 to furnish a livelihood to the female relatives of the *samurai* killed or ruined in the rebellion. Some six hundred women are employed there in the manufacture of *Satsuma-gasuri*, a cotton fabric used for summer clothing, and of cigarettes. Notwithstanding its name, the *Satsuma-gasuri* originated in the Luchu Islands, and the indigo used to dye the cotton is still imported thence. The cigarettes are made of the best tobacco which Japan produces, viz. that grown at Kokubu, at Tarumi, and at Izumi,—all in this prefecture.

Kagoshima is the seat of the manufacture of the celebrated Satsuma crackled faience, the best pieces of which were produced to

the order of the Daimyō at *Tanoura* in the E. suburb of the town. Work is still carried on there on a reduced scale; but the place is worth the short walk chiefly for the sake of the beautiful view. The stretch of coast just beyond is called *Iso*, where stands the residence of the Shimazu family. Specimens of Tsuboya porcelain (see p. 489) and of Luchuan lacquer may be purchased in the town. Satsuma is also famed for its camphor, its vegetable wax, and its horses, a large proportion of these last being milk-white.

A good half-day's walk from Kagoshima is up *Yoshino-yama*, the bare hill to the N.E. of the town, commanding a splendid view.

There is steam communication every four or five days between Kagoshima and the large islands of **Tane-ga-shima** and **Yaku-shima** to the south, which present a striking contrast to each other in appearance, the former being long, low, and carefully cultivated, while the latter is a circular maze of lofty mountains rising to a height of over 6,000 ft. and covered with dense forest, wherein grow some of the finest cryptomerias in Japan,—the famous *Yaku-sugi*. The inhabitants of Yakushima are said to live in a state of almost idyllic innocence and security, no locks or bolts being needed in an island where thieving is unknown.

Tane-ga-shima was the first Japanese dependency on which Mendez Pinto (see p. 470) set foot; and as a knowledge of fire-arms was consequently first acquired there from his followers, and spread thence to other parts of the country, a pistol is still sometimes called *tane-ga-shima* in colloquial Japanese. The chief town is Nishi-no-omote on the N.W. coast.

3.—Sakura-jima.

A visit to **Sakura-jima** makes a pleasant excursion from Kagoshima, the passage being accomplished in native sailing-boat. Cheap omnibus boats may be availed of at certain hours. The island is celebrated for its volcano, its hot springs, its oranges, and its giant *daikon* (radishes). Some of these vegetables weigh over 70 lbs., the biggest being produced on the N. coast. Much sugar-cane is also grown. The favourite hot springs of *Ari* are on the south coast, where the lava has flowed down to the sea. This place (3 hrs. by boat) is generally taken by native visitors as the starting-point for the ascent of the volcano, whose top is reached by a narrow track chiefly cut through pumice and overhung by shrubs. The expedition up and down occupies 6 hrs. This involves sleeping at Ari, which is but a poor place. A better plan, within the limits of a day from Kagoshima, is to cross to *Take* (1 hr.) on the N.W. coast, where also guides can be engaged. The mountain is nearly 4,000 ft. high. There are two craters,—a smaller extinct one on the N.W. side, about 250 ft. deep, and a very imposing one, 300 or 400 ft. deep, at the S.E. end, whence issues a little steam. The view is magnificent. Immediately in front of the spectator, to the W., lies the city of Kagoshima; on the S.S.W. rise Kaimon-dake and, in the opposite direction the two massive peaks of the Kirishima range,—Takachiho on the r., and Karakuni-mi-dake on the l. Beyond, in the distance, are the mountains of Hyūga, whilst below, on every side, stretches the lovely Bay of Kagoshima dotted with islets.

The last eruption of Sakura-jima took place in 1779, on the 18th day of the 10th moon, old style. In commemoration of this, a monthly festival is held, when no boats are allowed to leave the island.

4.—Kirishima-yama.

Kirishima is not a single volcanic peak, but a short range with two principal eminences. The eastern one, Higashi Kirishima, called *Takachiho-dake* and locally *O Take*, is celebrated in Japanese mythology as the peak on which the god Ninigi, grandson of the Sun-Goddess Amaterasu, alighted when he came down

from heaven to pave the way for the conquest of Japan by Jimmu Tennō and his warrior host (see p. 75). The celebrated "Heavenly Spear" on the summit of Takachiho is worshipped as a relic of this divinity.

The western and higher, but less striking peak, *Nishi Kirishima*, has the alternative name of *Karakuni-mi-dake*, from the idea that it affords a view of China or Korea (*Kara*). Only Eastern Kirishima has been active in modern times. Since its great outburst in October, 1895, it has, in fact, never been altogether quiet, dense clouds of steam mingled with sulphur fumes bursting out at intervals. As late as February, 1900, lives were lost on its side through a sudden eruption.

This fine expedition takes 3 days. The first stage is by steamer from Kagoshima to *Hamano-ichi* at the head of the bay, 2½ hrs., whence on foot or horseback through interesting scenery viâ Ōkubo to Miya (Taguchi) at the foot of the volcano,—5 or 6 *ri*.

Miya (several *inns*) derives its name from a large Shintō temple close by, which is passed on the way up the mountain next day. The ascent as far as the crater occupies 2½ hrs., first through a wood, then over grass and stones, and at last over hard cinders. The crater lies, not on the top, but on the side, and is known as the *Mmankone* (local patois for *uma no hone*, "the horse's bone"), apparently in allusion to the narrowness of its wall. The depth is about 300 ft., the diameter about 1,500 ft. The neighbourhood is riddled with holes caused by stones ejected from the crater. The actual summit of the mountain (5,530 ft.) lies further on, and is marked by a large pile of stones. The "Heavenly Spear" already referred to, the material of which is bronze, the shape antique, and the length about 4½ ft., is fixed in the ground hilt upwards. The view is very extensive. The large lake far below on the E. side of the mountain is called *Mi-ike*. The distance from base to summit is locally estimated at 2½ *ri*.

[After descending Higashi Kirishima, one might ascend *Nishi Kirishima*; but the day's work would be thus inordinately increased. Nishi Kirishima may be better taken as a separate expedition from the pleasant little spa of *Einō*, mentiontioned below. A good hour's climb from Einō brings one to the edge of a circular crater, not steaming and sulphurous like that of Higashi Kirishima, but calm and clear, and holding a beautiful lake of emerald green, from whose margin rises a belt of fir-trees that clothe the sides of the precipitous inner wall to its highest edge. This lake, called *Onami-ike*, is about 1 *ri* in circumference, while the height of the lowest part of the crater lip is 4,680 ft. The way to the summit of the mountain leads through a dense undergrowth of bamboo grass and small trees, before issuing out upon soft turf. The grand view includes:—to the S.E., the large crater of Shimo-Oitake, then the summit of Oitake, and beyond, but towering far above them, the smoking crater and sharp peak of Higashi Kirishima; to the S., Shiraka-dake, Sakura-jima in the bay of Kagoshima, and far away on the Pacific shore, Kaimon-dake. Onami-ike lies at the spectators's feet; and on the N.W., at a much lower elevation, is Shiratori-san, with two of its three lakes distinctly visible. The top of Nishi Kirishima, 6,050 ft., forms the highest point of an extinct crater, at the bottom of which lies a mass of slimy moss and weeds, as if a lake had just dried up. This summit is marked by a large cairn surmounted by an iron trident. Looking beyond Shiratori-san, a striking and extensive view is presented of the mountains

of central Kyūshū, including Aso-san and Sobo-san.]

From the foot of Higashi Kirishima it is a walk of about 2 hrs., with a lovely panorama S. and W., to any of the hamlets of *Einō*, *Myōban*, and *Iwō-ga-tani*, collectively known as *Kirishima Onsen* from their excellent hot springs,—sulphur, salt, iron, and alum, at different temperatures. The baggage should be sent on here direct from Miya. The return to Hamano-ichi is a distance of about 7 *ri*.

5.—Kaimon-dake.

The beautiful volcano of **Kaimon-dake**, over 3,000 ft. high, lies 15 *ri* 7 *chō* (37 m.) from Kagoshima, the trip there and back occupying 3 days. Most of the distance can be done in jinrikisha, viz. the 13 *ri* as far as *Yamagawa*. With a fair wind it might be best to sail to this port. There is rough accommodation at *Kiire* and at *Ei* (locally pronounced *Yê*), at the foot of the mountain.

ROUTE 62.

From Kagoshima to Yatsushiro viâ Kachiki and the Rapids of the Kumagawa.

Itinerary.

KACHIKI to :—	*Ri*	*Chō*	*M.*
Yokogawa	5	31	14½
Kurino	1	28	4½
Yoshimatsu	2	20	6¼
Kakutō	2	29	6¾
HITOYOSHI	7	30	19¼
Total	20	30	50¾

Down the Kumagawa by boat from Hitoyoshi to Yatsushiro, taking 5 to 10 hrs., according to the state of the river. At Yatsushiro, the Kyūshū Railway is joined (see p. 476).

[Travellers desirous of visiting the Rapids direct from Nagasaki can reach Hitoyoshi viâ *Misumi* (*Inn*, Urashima-ya) and *Sashiki* (*Inn*, Ebisu-ya),—so far by steamer, whence jinrikisha, about 10 *ri*. The whole journey from Nagasaki to Hitoyoshi will occupy 2 days.]

From Kagoshima to Hitoyoshi is a 2 days' journey, the first stage of which is 1¾ hr. by small steamer to

Kachiki (*Inn*, Kawabata), 10 m. distant at the head of the gulf. In this neighbourhood are two gold mines belonging to the lord of Satsuma. From Kachiki one can go the rest of the way by jinrikisha, but two men are necessary on account of the hills. The first night should be spent at *Kurino* (*Inn* by Yamaguchi Zennosuke), as otherwise the second day becomes too long. Accommodation is also to be had at *Yokogawa*, *Yoshida*, and *Kakutō*; but all the places between Kachiki and Hitoyoshi are small and poor. Of the scenery, which is mediocre, the best parts are after leaving Kurino, where the road leads up the valley of the *Sendai-gawa*, also called Masakigawa in its upper course, and the park-like country on the way up the long pass (2½ *ri* up and the same down) dividing Kakutō from Ōkoba. Looking backwards as one ascends, the view extends as far south as Sakura-jima. The volcano occasionally seen smoking away to the r. is Higashi Kirishima.

Hitoyoshi (*Inn*, Tokura-ya, close to the boat station in Kokonoka-machi), a town occupying much space on both banks of the Kumagawa, was formerly the seat of the Sagara family, and is the starting-point for the descent of the *Rapids of the Kumagawa*. The innkeeper will arrange for a private boat; the omnibus boat,

into which twelve people are packed, is not recommended.

The rapids begin immediately below Hitoyoshi, and succeed each other at frequent intervals during the 40 miles thence to the sea; but the best occur during the first 25 miles. The scenery is pleasing the whole way, high hills on either hand hemming in the stream which turns and twists in a surprising manner. Surprising, too, is the prosperity of this remote district, — cultivation in every available nook, and villages innumerable, whose solid two-storied buildings testify to the modest wealth of this happy and self-sufficing valley, where the forests afford game, the water immense quantities of trout, and the lower slopes of the hills all those forms of vegetable produce which go to make up a good Japanese diet. About half-way down is a grand cave, called *Kōnose no Iwadō*, situated on the r. bank two or three min. walk from the river. Its dimensions have been estimated as follows: — length, 250 ft.; height, 250 ft.; breadth, 200 ft. As the walls are formed of crystalline limestone, the water that exudes through them redeposits the lime in the form of stalactites. The river issues into the plain at the vill. of *Furuta*, about 1 *ri* above Yatsushiro. From here onwards, the whole r. bank is artificially constructed, and planted with pine and cherry-trees.

This embankment, which also serves as a road, is one of the great works bequeathed to posterity by Katō Kiyomasa, who furthermore diverted a portion of the waters of the river to the r. of the embankment, in order to fertilise a vast extent of rice-bearing land.

Yatsushiro (see p. 480).

ROUTE 63.

Through Satsuma and Amakusa to Nagasaki.

Most people bound from Kagoshima to Nagasaki take steamer, advertised to make the passage in 14 hrs. Those desirous of treading unbeaten tracks might follow the *Itinerary* here given.

KAGOSHIMA to :—	*Ri*	*Chō*	*M.*
Ichiki-Minato.....	8	32	21¾
Sendai (Mukōda)...	4	6	10¼
Nishikata.....	4	4	10
Akune		15	8¼
Kuro-no-seto ferry (about 2¼ hrs.)			
S. end Nagashima (about ½ hr.)			
Kuranomoto (about 2½ hrs.)			
Ushibuka (2 to 4 hrs.)			
Hondo (about 4 hrs.)			
Oni-ike.....	3	—	7¼
Kuchinotsu (about 2 hrs.)			
Unzen	6	8	15¼
Obama.....	2	18	6
Mogi (about 3 hrs.)			
NAGASAKI	2	—	5
Total.....	34	11	83¾

Plus the time items given for actual sea passages, and a broad margin for unavoidable delays.

An excellent *basha* road runs the whole way from Kagoshima to Akune (and indeed right on to Kumamoto). For the first day, as far as Sendai, the scenery is dull, with low hills of pumice and many rice-fields; but the traveller may visit on the way the *potteries of Tsuboya* (about 6 *ri* from Kagoshima) in the district of Ijūin.

The inhabitants of this village are of Korean origin, being the descendants of a colony of potters brought hither at the end of the 17th century, when Hideyoshi had conquered their native country. The

ruined ceramic art of Korea thus rose again, phœnix-like, on Japanese soil. The intelligent reader will not need to have pointed out to him how very recent the so-called "ancient Satsuma ware" really is,—even in its earliest specimens, of which it is the rarest thing in the world to obtain a glimpse. This village is the headquarters of the manufacture, and the best house is that of Chin Ju Kwan.

Between Ichiki and Sendai, we pass some small gold-stamping factories (*Segano Kinzan*), belonging to the lord of Satsuma. The sea-coast is reached near *Nishikata*, whence onwards the whole route is interesting, affording lovely sea-views, with *Koshiki-jima* in particular standing out prominently to the S.W. At

Akune (*Inn*, Nakamura) we leave the high road, to proceed northward on foot to the Kuro-noseto channel, where cross by ferry to *Nagashima*. A walk through this island brings us to *Kuranomoto*, whence by fishing boat over to

Ushibuka (good accommodation), the second largest town in the island of

Amakusa.

This island has a somewhat sad history in connection with Christianity in Japan. In the year 1577 the Daimyō issued a proclamation whereby all his subjects were required either to turn Christian, or to go into exile the very next day. The great majority submitted and were baptised. But the next century witnessed a revolution in the opposite direction. "The Shōgun [Iemitsu] sent orders to the Daimyōs of Kyūshū, and at that time the whole of the [Christian] sect was destroyed, and the world became tranquil. The many ten thousands of their heads were collected, and being divided into three lots, were buried in Nagasaki, Shimabara, and Amakusa." (Quoted from *Inscriptions in Shimabara and Amakusa*, by Rev. H Stout, "Trans. of Asiat. Soc. of Japan," Vol. VII.)

Amakusa produces a little coal. The poor soil is made the most of by cultivation, the system of terracing being carried to unusual perfection here and in the adjacent lesser islands.

A small steamer leaves Ushibuka daily for **Hondo**, also called *Machi-yama-guchi* (*Inn*, Asahi-ya), the capital of the island; but owing to the silting up of the extremely narrow channel that separates Upper from Lower Amakusa, passengers generally have to do the last *ri* from Ōmon-domari to Hondo on foot. From Hondo to **Oni-ike** (*Inn*, Kome-ya), in jinrikisha or on foot, thence by sailing-boat to *Kuchinotsu*, and on foot viâ *Tanigawa* over Unzen to Obama, and across by steamer to Mogi for Nagasaki (see Route 53).

ROUTE 64.

The Gotō Islands, Tsushima, and Fusan.

A bi-monthly steamer service is maintained by the Nippon Yūsen Kwaisha to Vladivostock, affording travellers an opportunity of visiting the Gotō Islands, Tsushima, and the Japanese settlement of Fusan in Korea. The round trip from Kōbe to Vladivostock occupies 24 days; from Nagasaki, 17 days. Those wishing to proceed to Vladivostock must obtain passports from their consul, such passports to be viséd by the Russian consul. This latter formality is essential. No passports for Korea are issued out of the country itself. They must be secured by the traveller on arrival, through the consulate of his nationality. Travellers whose time is limited can go from Nagasaki to Fusan, where a stay of two days may be partly occupied in visiting the old Korean city, which is within easy reach of the Japanese settlement, and then returning to Nagasaki direct.

Fukue (*Inn*, Shiozuka-ya), capital of the island of the same name, the largest of the **Gotō** group, is

about 50 m. distant from Nagasaki. The steamer stays here for a few hours, affording time to see the remains of the old Daimyō's castle and the garden, which must once have been very beautiful. Near the town are some striking dome-shaped hills, — probably extinct volcanoes,—now cultivated from base to summit, their craters filled with shrubs and rank vegetation. Deer and other game abound on this and the other islands of the group; trout also are plentiful in the mountain streams.

Through the untiring efforts of the Roman Catholic missionaries, working in a field well-sown by their predecessors in the 16th and 17th centuries, the population of the Gotō Islands consists largely of Christians.

Izu-ga-hara (*Inn*, Yoshida-ya), the capital of Tsushima, about 100 m. distant from Fukue, is charmingly situated in a ravine enclosed by wooded hills, some of which are about 1,200 ft. high. **Tsushima** has an area of 262 sq. miles, and is equidistant from the Japanese island of Iki and from Korea, being 48 m. from each. A deep sound divides it into two unequal parts. The southern portion is mountainous (2,100 ft. high), the northern much lower.

Tsu-shima means "the island of the port," a name probably bestowed from the fact of this place, with its fine harbours, having been from time immemorial the midway halting-place for junks plying between Japan and the mainland of Asia. Tsushima is mentioned in the *Kojiki* as one of the Eight Great Islands of Japan, to which Izanagi and Izanami gave birth at the beginning of all things. In later days, the Daimyōs of Tsushima served as intermediaries in all international relations between Japan and Korea. Kublai Khan's soldiers landed on Tsushima, and also on Iki, when preparing to invade Japan in the 13th century, but were repulsed and their commander slain. The Russians endeavoured to obtain a footing in Tsushima in 1861, but were soon forced by British intervention to abandon the attempt; and Tsushima remains, now as ever, part and parcel of the Japanese dominions, inhabited by a Japanese-speaking population.

The principal product of the island is dried cuttle-fish (*ika*), which is held in high esteem by the Japanese. It may be interesting to note that the variety of pheasant generally found on the island of Tsushima is the ringed pheasant of China, not the common Japanese green pheasant.

Quitting Tsushima, a run of 65 m. lands the traveller in

Fusan, called *Pusan* by the Koreans (good Japanese accommodation, with European food), near the south-eastern tip of the Korean peninsula, where the Japanese have had a settlement from time immemorial. The change which this short distance effects in everything that meets the eye is strongly marked. The beautifully wooded hills and ravines of Tsushima are replaced by endless hills covered with coarse grass and dwarf pines, interrupted here and there by outcrops of bare rock. The dirty white dress of the Koreans, their squalid dwellings, their rude manners, and dirty habits, all afford a striking contrast to the charming land we have left behind. The harbour of Fusan, however, is pretty, lying under the shelter of a large island named by the early navigators "Deer Island." The climate, too, is salubrious. The *Japanese Settlement* of Fusan differs but little from an ordinary Japanese town; it contains some creditable buildings, and is well-situated for purposes of trade.

The steamers continue on up the Korean and Siberian coasts, as indicated on the preceding page, touching at Gensan, where there is a flourishing Japanese colony, and at Vladivostock.

FOR MURRAY'S HANDBOOK.

FOR MURRAY'S HANDBOOK.

TOYODO ENGRAVING OFFICE TOKYO

SECTION VII.

NORTHERN JAPAN.

Routes 65—78.

ROUTE 65.

(Conf. map facing p. 97.)

THE NORTHERN RAILWAY.

FROM TŌKYŌ TO AOMORI BY RAIL. AZUMA-YAMA. IIZAKA. ZŌŌ-SAN. THE KITAKAMI-GAWA. ASCENT OF GANJU-SAN.

Distance from Tōkyō	Names of Stations	Remarks
	TŌKYŌ (Ueno).	
2 m.	Tabata	
4	Ōji	
6¼	Akabane Jct	Change trains in coming S. for Shimbashi (Tōkyō) and Yokohama.
10	Warabi	
12¾	Urawa	
16¾	Ōmiya Jct	For Takasaki and Karuizawa.
22½	Hasuda	
28½	Kuki	
33½	Kurihashi	
38	Koga	
43½	Mamada	
48	OYAMA Jct	Change for Maebashi and for Mito.
52½	Koganei	
57	Ishibashi	
61	Suzume-no-miya	
65¾	UTSUNOMIYA..	Change for Nikkō.
69¾	Okamoto	
76¾	Ujiie	
81¼	Kataoka	
85¾	Yaita	
89	Nozaki	
92	Nishi Nasuno ..	Alight for Shiobara.
96	Higashi Nasuno	
99¼	Kuroiso	Alight for Nasu.
104½	Kuro-tawara	
109¾	Toyohara	
115¼	SHIRAKAWA	
121½	Izumi-saki	
125	Yabuki	
132¼	Sukegawa	
139¼	KŌRIYAMA	Change for Bandai and Wakamatsu.
143	Hiwada	
148	Motomiya	
154	Nihonmatsu	
159¾	Matsukawa	
168	FUKUSHIMA ..	Change for Yonezawa.
173½	Nagaoka	
176½	Kōri	
184½	Kosugō	
189½	Shiroishi	
197½	Ōgawara	
202¼	Tsukinoki	
206¾	Iwanuma Jct....	For E. Coast Railway.
210¾	Masuda	
214¾	Nagamachi	
217½	SENDAI	Branch to Shiogama for Matsushima.
222½	Iwakiri	
224¾	Rifu	
232	Matsushima	
238¼	Kashimadai	
244½	Kogota	
251¾	Semine	
257	Nitta	
261½	Ishikoshi	
266¼	Hanaizumi	
274	ICHINOSEKI	
278¼	Hiraizumi	
283	Maesawa	
289½	Mizusawa	
294¼	Kane-ga-saki	
300¾	Kurosawa-jiri ..	Road to Akita.
308	Hanamaki	
315	Ishidoriya	
318¼	Hizume	
323¾	Yahaba	
330	MORIOKA	Road to Akita.
343	Kōma	
346½	Kawaguchi	
349½	Numakunai	
357¾	Nakayama	
367	Kozuya	
369¾	Ichinohe	
373¼	Fukuoka	
385	Sannohe	Road to Towada.
390¾	Ken-yoshi	
397½	Shiriuchi	Branch to Hachinohe.
404½	Shimoda	
410¾	Furumaki	
417¼	Numasaki	
421½	Otsutomo	
430½	Noheji	
434¼	Kariba-sawa	
441	Kominato	
447½	Asamushi	
450¾	Nouchi	
455½	Uramachi	
457	AOMORI	

The Northern Railway (*Nippon Tetsudō*) follows the old highway called the *Ōshū Kaidō* pretty closely, except between Sendai and Ichinoseki, and again in the extreme N. between Sannohe and Noheji, in both of which sections it bends away E. to avoid the hills. The

Ōshū Kaidō is well-maintained throughout its length of 191 *ri* from Tōkyō to Aomori, and remains one of the finest roads in the empire. The pines, cryptomerias, and other conifers lining it are frequently seen from the carriage windows; but not until the train reaches Utsunomiya, — the junction for Nikkō,—with the glorious range of mountains rising in the background, can this railway route be said to afford much in the way of natural beauty. The best places at which to break the journey are Fukushima, Sendai, and Morioka.

As far as Ōmiya, the Northern line coincides with the Tōkyō-Takasaki Railway described on p. 178. A short distance beyond **Kurihashi,** the Tonegawa is crossed on a fine iron bridge.

This river, which waters the plain of Tōkyō, rises on Hodaka-yama in the province of Kōtsuke, and after a course of 170 m., empties itself into the Pacific at Chōshi, while a second arm falls into Tōkyō Bay. Lagoons line its lower course, and from both mouths sandbanks stretch out far into the sea. The Daiyagawa, which flows through Nikkō, is one of its affluents. Owing to the volume of the river and the flatness of the surrounding country, inundations with disastrous results are frequent. The name *Tone* seems to be a relic of the time when the Ainos inhabited Eastern Japan, before the occupation of the country by the Japanese. It is a corruption of the Aino word *tanne*, "long," this river having naturally been called the Long River, in contradistinction to the shorter ones of the same district.

Koga (*Inn*, Ōta-ya) was formerly the residence of a Daimyō. River steamers run from here to Tōkyō daily, making the passage in about 14 hrs. Beyond this place many mountains come in view,—the twin peaks of Tsukuba on the r. (see p. 150), and the Ashikaga hills to the l., with the giants of Nikkō looming in the distance ahead.

Oyama (*Inn*, Kado-ya) is a prosperous town, where a line to Maebashi for Ikao (see p. 195) branches off l. through a rich silk district. Another branch line here diverges r. to Mito, capital of the province of Hitachi, 41½ m.

Utsunomiya (*Inn*, *Shiroki-ya), formerly the castle-town of a Daimyō, is now the capital of the prefecture of Tochigi. It takes its name from the large Shintō temple (*miya*) of Futa-ara-yama-no-Jinja, or Nikkō Dai-myōjin, dedicated to the memory of a son of the Emperor Sūjin.

This prince, who belongs to the legendary period of Japanese history, is said to have been appointed ruler of Eastern Japan, and to have founded several families of local chieftains.

The Kinugawa, whose erratic course in flood-time has given much trouble to the railway engineers, is crossed beyond *Okamoto*, whence alternate cultivation and woods characterise the country until the line enters the wide plain of Nasu, in the midst of which stand

Nishi Nasuno (*Inn*, Yamato-ya), the station for the mineral springs of Shiobara described on pp. 218-20, and

Kuroiso (*Inn*, Tabako-ya), for the springs of Nasu at the foot of the volcano of the same name. This prominent peak, may be distinguished by the white mass of vapour rising from the crater on its W. side. The highest point of the range to the r. is Yamizo-yama. The line continues to ascend by more or less steep gradients, until an elevation of 1,160 ft. is reached at

Shirakawa (*Inn*, Yanagi-ya), formerly the seat of a Daimyō. The train passes within sight of the ramparts of the old castle. The town is situated on the upper waters of the *Abukuma-gawa*, which rises on Asahi-dake, and flowing N., falls into the Bay of Sendai,—total length, 125 m. In the neighbourhood of *Yabuki* lie an Imperial domain and game preserves.

Kōriyama (*Inn*, Kiku-ya) is a prosperous town, in whose vicinity silkworm-breeding and the manu-

facture of silk are extensively carried on. A tramway leads from the station to *Miharu*, a busy place, 8 m. distant. The massive mountain group on the l. between *Motomiya* and Nihonmatsu is Adatara-san. It shuts out all view of Bandai-san, which, from certain points, it somewhat resembles.

Nihon-matsu (*Inn*, Yamada-ya) stands on the side of a steep hill, and extends 1 *ri* in length. It is one of the principal silk-producing localities in the province of Iwashiro. The valley of the Abukumagawa opens out soon after *Matsukawa* is passed, and the broad sweep of country to the l. is very fine.

Fukushima (*Inn*, Matsubakwan, 5 min. from station; Kamiyasu, at station) is the capital of the prefecture of the same name, and was formerly the castle-town of the Itakura family. It is a good place at which to break the journey northwards. Fukushima is an important centre of the trade in raw silk and silkworms' eggs, and during the season forms the headquarters of the Tōkyō buyers. The pine-clad hill called *Shinobu-yama*, a prominent feature in the landscape, deserves a visit for the sake of the view of the wide mountain-girt plain, which is obtained from a shrine at the top. The inhabitants recommend a visit (in jinrikisha or on foot) to a small temple of the Tendai sect of Buddhists, known as *Shinobu Mojizuri Kwannon*, about 1½ *ri* from the town. In a pagoda here are enshrined images of the *Gochi Nyorai*, or Five Personifications of Wisdom. The *Mojizuri-ishi*, or "letter-rubbing stone", is a huge block of granite to which frequent allusion is found in Japanese poetry. Neither the origin nor the appropriateness of the name of the stone can be verified, and probably few foreigners will discover in the place that interest which Japanese literary convention assigns to it.

Tradition asserts that the plain in which Fukushima lies was anciently the site of a large lake, near whose centre Shinobu-yama formed an island. History makes no mention of the town until some three or four hundred years ago, while Iizaka, just beyond the plain, is frequently referred to. When Yoshitsune, flying northward from the machinations of Yoritomo, found refuge in the castle of Ōtori, near Iizaka, it is said that he reached it by the circuitous road which still skirts the base of Azuma-yama, because no shorter route then existed. Further, a stone tablet near the Shinobu Mojizuri records the arrival there of an official from Kyōto by boat from the west side of the lake.

To the W. of Fukushima lies **Azuma-yama** (6,365 ft.), a volcano long considered extinct, but which has been the scene of several eruptions since the year 1893.

The latest occurred in July, 1900, when 82 men employed in digging sulphur on the S.W. side of the mountain, this part of which is called Numajiri-yama, were killed or wounded. The ashes covered the country for a distance of 5 m. accumulating in some places to a depth of 5 ft. The crater then formed measures about 300 ft. in diameter.

The way to Azuma-yama passes through *Niwasaka*, 4¾ m. by train from Fukushima, and *Takayu*, 2½ *ri* on foot, where sleep at inn with sulphur spring; thence 3 hrs. walk to the summit of the mountain.

The popular mineral baths of **Iizaka**, 2 *ri* 10 *chō* to the N. of Fukushima, can be easily reached by jinrikisha in 1 hr., or else by electric tram from *Nagaoka*, the next station. The Kwasui-kwan *Inn*, which commands a fine view of the mountains, is recommended. Iizaka boasts forty other inns; but to concur with the native guide-book in its genial praise of all would be too much. Fair fishing may be had in the Surikami-gawa from June to October.

Local tradition avers that the discoverer of these springs is unknown, but that Yamato-take bathed in one of them, and the disease from which he suffered "disappeared like snow in sunshine."

Iizaka is at its best in spring and autumn, the mosquitoes being

troublesome during the hot season.

From **Kaori**, or *Kōri*, the silver mines of *Hanaki* may be reached in 1 hr. Here the hills close in on the l., the line climbing up their lower slopes. The view r. of the plain, and of the coast range that separates it from the Pacific Ocean, is very striking. Although

Shiroishi itself is a dull place, the traveller with a few hours to spare could not do better than take a jinrikisha to the hot springs of *Ōbara* (*Inn*, Shikama), up the wildly picturesque gorge of the Shiroishi-gawa. One hr. further on, or 5 *ri* altogether from Shiroishi, stand the *Zaimoku-iwa*, or Timber Rocks, so called from their stratified formation. This road continues for 14 *ri* more, viâ Yunohara, to the provincial capital of *Yamagata* (see Rte. 72).

Ōgawara is the station for the hot springs of *Aone* (*Inns*, Satō, Tanno), a favourite resort of the Sendai people, distant 7½ *ri* by jinrikisha.

[A good excursion from Aone is to the summit of **Zōō-san**, Takayama, or Katta-yama, as the volcano, now quiescent, is variously called. Distance 3 *ri*, half of which is a gentle ascent through an oak forest. Shrines stand on the two highest points. A lake occupies what apparently was the crater. By going round this lake, the descent to Aone may be made by a path different from the ascent.]

For several miles the line follows the r. bank of the Shiroishi-gawa, the old highway, with its stately avenue of cryptomerias, marking the l. bank, until both are crossed and the river finally lost sight of near *Tsukinoki*.

Iwanuma is the junction where the East Coast Railway (see p. 227) joins the Northern line. Hence we proceed through level country to

Sendai (Mutsu Hotel, Europ. style; Sendai Hotel, Harikyū, and many others). This town, capital of the province of Rikuzen and of the prefecture of Miyagi, is situated on the l. bank of the Hirose-gawa, and was formerly the seat of Date Mutsu-no-Kami, the greatest of the northern Daimyōs. The castle, a fine natural stronghold, lying on the r. bank of the river, was partially destroyed during the civil war of 1868. It is used as quarters for the officers of the garrison, and is not open to the public. The grounds are now overgrown with long grass and weeds. Sendai is noted for its manufacture of ornamental articles, such as trays, etc., made of fossil wood (*jindai-sugi*), which is found in a hill near the town; also for a kind of cloth called *shifu-ori*, made of silk and paper, and suitable for summer use. The small Public Garden commands a good view towards the castle and the mountain ranges beyond. Formerly a number of valuable old lacquer and other relics belonging to the ex-lord of Sendai, as well as the presents given by the Pope to the mission sent to Rome in 1614 by Date Masamune, were preserved in the town; but they have lately been dispersed to various parts of the empire. Some of these interesting relics are now to be seen in the Museum at Ueno in Tōkyō (p. 130). The *Convict Prison* of Sendai is one of the largest in Japan. Outside Sendai, at *Aramaki* on the N., are numerous potteries for the manufacture of coarse pans and jars.

Though Sendai is ordinarily treated as a mere place of rest by the traveller *en route* to Matsushima or Yezo, a few hours may profitably be spent there in visiting the temple of *Zuihōden*, where lie the ashes of Date Masamune, and returning viâ Atago-san. The temple stands on Zuihō-san, a part of the old castle grounds, and is approached by an avenue of lofty cedars. Just beyond the first *torii*

is a large stone tablet, erected to the memory of over a hundred Sendai men who fell in the Satsuma Rebellion. The temple is then reached by a flight of steps. The sixteen-petalled chrysanthemum (a crest on the outer gate retained by special permission of the Emperor) and the fine bronze cistern close by, deserve inspection. The *Haiden* is of black lacquer with coloured cornices. The *Kara-mon* gate has some good carvings of tigers and dragons; but they are inferior to those on the *Oku-no-in*, where the projecting rafters take the shape of carvings of mythological monsters. Within is the tomb, having upon it a finely executed statue of Date Masamune. On each side of the Oku-no-in stand stone monuments to the memory of twenty faithful retainers who, when their lord died, sacrificed their own lives in order to follow him to the land of shades. The place is surrounded by lofty cryptomerias, and resembles, but on a much less magnificent scale, the site of Ieyasu's tomb at Nikkō. The monument close by, erected by Date Masamoto, records the loss of a thousand men of Sendai in the war of the Restoration. Two other temples of some local note stand close to Zuihōden on the opposite side of the road.

A path leads down l. through the valley, then up *Atago-san*, which is a ridge facing the town and commanding an exceptionally beautiful view of the surrounding country. The river winds round the foot of the hill, the city spreads out in front embedded in a mass of foliage, the "seven hills" of Nanatsu-mori stand in a row behind, while r. stretches a broken country consisting of uplands dotted with clumps of trees, and an open plain beyond extending to the sea. The summit of the sacred isle of Kinkwa-zan is also visible on clear days. A path descends to the river, which is crossed on a long bridge of planks.

There are various other minor places of interest in Sendai and its immediate vicinity. In springtime the centre of attraction to the townsfolk is the cherry plantation and avenue of the temple of *Shaka*, which then presents a gay scene.

Diverging considerably to the E., the railway line passes through a fertile stretch of country, with little to arrest the traveller's attention.

Matsushima (*Inn*, at station) takes its name from the pine-clad isles in the Bay of Sendai, 1 *ri* distant. For a description of this celebrated spot, see Route 70. Between this station and the next, we pass r. a large mere called *Shinai-numa*. From

Kogota, omnibuses run to *Wakuya*, 1½ *ri*, and to *Furukawa* 2 *ri*, places of some note on the Ōshū Kaidō highway. The saddle-shaped peak in the distance, far to the l. of the station of *Ishikoshi*, is one of the many Japanese mountains called Koma-ga-take, or "Pony Peak."

Ichinoseki (*Inn*, Ishibashi-ya), a town lying in a fine valley on the banks of the Iwai-gawa, was formerly the seat of a Daimyō. Here the railway strikes the valley of the *Kitakami-gawa*, which it follows up past Morioka.

This important river rises at the vill. of Midō on the northern frontier of the province of Rikuchū, and has a course of about 175 m. due S. to Ko-Funakoshi, where it divides into two branches, one flowing S. into the Bay of Sendai at Ishinomaki, the other into the Pacific Ocean. It has numerous affluents, and affords ready means of transport for the produce of the large extent of country drained by it. Trout are plentiful in it and the other rivers of this part of Japan.

[From **Kozenji**, about 2½ m. from Ichinoseki by jinrikisha, river steamers run every other day to *Ishinomaki* and *Shiogama*, starting at daylight, and reaching Ishinomaki about noon. After a short stoppage, the steamer ascends the river again to enter the *Nobiru Canal*,

and then passing through the Matsushima archipelago, reaches Shiogama about 4 P.M. Delays, however, are frequent, owing to the numerous stoppages on the way to take in cargo. The river scenery is pretty in parts, but the steamers are small and uncomfortable. Fishing-stations, from which large square nets are dropped into the river by levers, are seen on the perpendicular bluffs. The slate quarries, for which Ishinomaki is noted, are passed on the l. before reaching the town.]

Hira-izumi. At a distance of 20 *chō* from this station stands the far-famed monastery of **Chūsonji,** in which many interesting relics of Yoshitsune and Benkei are preserved. The buildings, now simply retained as store-rooms, are still in the care of Buddhist priests, who will conduct visitors around. A fee should be offered.

Chūsonji was founded by Jikaku Daishi in the 9th century, and attained its greatest prosperity under the patronage of Fujiwara Kiyohira at the beginning of the 12th century. The buildings once numbered as many as forty, with dwellings for three hundred priests.

Jinrikishas may be taken as far as the approach to Chūsonji,—an avenue of grand cryptomerias. No attempt should be made to go further except on foot; it was incumbent in old days on the Mikado's envoy himself to alight here, even if he were merely passing by the sacred hill. The principal buildings shown are the Jizō-dō, Konjiki-dō, Issaikyō-dō, and Benzaiten-dō. All are plain wooden structures, devoid of either colour or ornament, except for some carvings and flower-paintings on the *Jizō-dō*, the first building met with on the l. of the avenue. It contains images of Yoshitsune and Benkei, said to be their own handiwork. In the *Issaikyō-dō* are three complete sets of the sutras that form the canon of Buddhist scripture. The most interesting is the *Konjiki-dō*, once covered with a coating of gold that gave it the name of *Hikaru-dō*, or Glittering Hall, by which it is still most commonly known; but only faint traces of the gilding are now discernible. In it repose the ashes of three redoubtable members of the Fujiwara family,—Kiyohira, Hidehira, and Motohira. The main internal pillars are lacquered, and inlaid with a kind of mother-of-pearl work called *shippō sogon*. On each of these are also observable traces of representations of twelve Buddhist deities. Here as elsewhere, however, time and neglect have left their mark. Among the treasures carefully preserved, are two pictures of Chūsonji by Kanaoka, the first great Japanese painter; also portraits of Yoshitsune and Benkei, said to be by themselves, like the figures mentioned above, — good, bold pieces of colouring. The relics here include some fine images of the chief deities worshipped by the Tendai sect. Benkei's sword and other possessions may be seen in the *Benzaiten-dō*. Altogether, the collection of objects of both artistic and historic interest is rich and varied, and well merits inspection.

Instead of returning to Hira-izumi, the traveller may resume his journey northwards by train at

Maisawa, 1 *ri* 24 *chō* beyond Chūsonji. Just before reaching this station, the *Koromo-gawa* is crossed,—a river celebrated as the scene of the battle that ended the hero Yoshitsune's career (see p. 88). Notice, for many miles onward, how the wide rice plain is dotted with farmsteads, each protected by its grove of pine-trees. Near

Mizusawa (*Inn*, Kamenasu) is the site of the ancient military headquarters (*Chinjufu*) of the Governor-General of Ōshū, a name which in early times included all N.E. Japan. The Wagakawa, an

important tributary of the Kitakami, is crossed just before reaching

Kurosawa-jiri (*Inn*, Nambu Hotel). Here a picturesque road to *Akita* diverges l. over the mountains (see Route 73).

Hanamaki. The railway station is about 1 m. from the town. About 9 m. from Hanamaki, up the valley of the Toyosawa, lie the hot springs of *Ōsawa*; 1 *ri* further are *Namari* and *Nishi Namari* (*Inn*, Meijikwan), also spas, the latter of which affords the best accommodation. The water is strongly impregnated with alum. Jinrikishas and *basha* are available all the way. The most prominent mountains seen on the E. are Rokka-uchiyama and Hayachine-yama, also known as Sōchihō-san; on the W., Nanshō-zan and Ganju-san. After passing *Hizume*, the line continues along the r. bank of the Kitakamigawa, and crosses the river Shizukuishi at its junction with the Kitakami, before entering

Morioka (*Inns*, Mutsu-kwan, at station; Takayō, in Muika-chō). This, the capital of the prefecture of Iwate and formerly the seat of the Daimyō of Nambu, lies 1 m. distant from its railway station, and is prettily situated in a plain guarded by Ganju-san and other lofty mountains. Morioka is noted for its kettles, spun-silk goods, vegetables, and fruit,—American apples and quinces being now extensively grown. The kettles differ from those of Ōsaka and Kyōto in being a rusty red colour, and in the annealing to which they are subjected. The ore used in their manufacture comes from near the east coast, and has a high reputation. Game is abundant in winter.

About 1 *ri* from the town, a grove of cryptomerias is seen on a bluff overhanging the river. Here it was that the rebel Abe-no-Sadatō had his castle, which after a stubborn resistance, was overthrown by Hachiman Tarō (see p. 72). Long afterwards—so the story goes—when Nambu wished to build a castle on the same spot, the Shōgun's government, remembering the difficulty formerly experienced in overcoming the rebel Abe, refused to grant permission, so that the fortress was erected on the hill which afterwards became the centre of Morioka.

Among the hills to the E. of the town stand a number of decaying Buddhist temples, the best of which is *Hōonji*, possessing well-preserved gilt images of the Five Hundred Rakan. The sepia drawing of a flying dragon on the roof by an artist of the Kanō school, displays much merit. In another temple, called *Shōjuji*, is a unique pair of ancient screens depicting Europeans, some of whom are unmistakably Franciscan friars.

These screens were brought here at the end of the 17th century by a daughter of Gamō Ujisato, lord of Hida, who came as bride to the lord of Nambu; but their previous history is unknown. Till recently they were exhibited only once a year, and awakened the superstitious horror of the country-folk, who believed that human gore had been mixed with the pigments in order to give them their bright hue.

[**Ganju-san,** also called *Iwate-san* (6,800 ft.), is, from its regular logarithmic curves, a beautiful object to those travelling up or down the Northern line. It can be ascended from Morioka by starting early in jinrikisha with two men, and going to the sulphur baths of *Daishaku* on the lower slopes of the mountain, the water for which is brought down in pipes from *Amihari*, 2 m. higher up. The jinrikisha should be left at the hamlet for the return journey. Daishaku, which lies about 7 *ri* from Morioka, can be reached in time for lunch, and the afternoon pleasantly employed in a climb to the source of the hot springs at Amihari.

It is a hard day's climb from Daishaku to the top of Ganju-san and back; but the traveller has two nights' rest, and hot sulphur baths to refresh his weary limbs. The ascent of

the mountain is easy for the first few miles; but gradually it begins to zigzag up, between and over the roots of trees. Sometimes it follows the ridge of a spur, and then descends to cross a valley, in one place coming out on a solfatara, where the hot water boils up and mingles with a cold stream. The structure of the mountain may be compared to three joints of a telescope, there being a lower thick cone, then a rim or crater, then a second cone followed by a second rim or crater, and finally a third cone. On reaching the outside of the first crater, a slight detour brings one to a ridge separating two little lakes. From this spot there is another steep climb to the rim of the second crater, on the floor of which stands a hut for pilgrims. The last part of the ascent from here is up a slope of fine lapilli, inclined at an angle of 27°. The top of the mountain is really the knife-like edge of another crater, half-a-mile in diameter, in whose centre rises a small cone breached on its S.E. side. Strewn along the edge, lie numerous offerings to the mountain god, which have been brought up by pilgrims,—principally pieces of sheet-iron shaped like spear-heads, and varying in length from 2 or 3 in. to 2 or 3 ft. The interior of the cone may be entered by climbing over the breach.

On returning, it is better to take the direct road towards the vill. of *Shizuku-ishi*, crossing the ridge of the outside crater just behind the pilgrims' hut, and descending a long rocky spur. The return from Daishaku can be varied by crossing the river Shizuku-ishi at the ferry, and going to the pleasant hot springs of *Tsunagi*. By following a short way further up the valley, the baths of *Oshuku*, or *Uguisu-no-yado* (the "Nightingales' Abode") are reached. From this place the road to Morioka, 13 m., leads along the r. bank of the river Shizukuishi.

Those pressed for time can ascend Ganju-san most expeditiously from *Yanagizawa-mura*, about 4 *ri* from Morioka, starting on horseback in the afternoon. The accommodation at the little inn is miserable; but by engaging guides and using torches, the ascent can be begun about midnight and the top reached at daylight,—distance only 2 *ri* 23 *chō*. To make up for the comparative shortness of the way, the climb is so steep in places that chains are fastened in the rocks to hold on by.]

Leaving Morioka, we enter on by far the finest section of the whole railway journey,—5 hrs. of constant picturesque change, reminding one of some of the best parts of Scotland. The line first runs over a moor at the base of Ganju-san, and crosses the Kitakami-gawa, which it has so long followed, shortly before reaching

Kōma. Here Ganju-san appears as a perfectly symmetrical cone, while on the spectator's immediate r. rises another lovely cone called *Himegami-dake*. Behind this latter, on the slopes of *Sato-yama*, is a horse-breeding establishment for the Imperial stables.

Apropos of this, it may be interesting to note that mares are almost exclusively used in Northern Japan, whereas in Tōkyō and its neighbourhood only stallions are to be seen.

A good road leads l. from this station to the mining district of *Kazuno*, distant some 14 *ri*. The line now runs between moderately high pine-clad hills to *Numakunai*, the last vill. in the valley of the Kitakami, and over the Nakayama-

tōge into the valley of the Mabechi-gawa.

Nakayama at the summit of the pass, 1,500 ft. above the sea, is the highest point reached on the whole journey from Tōkyō to Aomori. In the immediate vicinity is a large remount depot of the War Department. Delightful is now the run down the narrow valley of the *Mabechi-gawa*, amongst hills crowned with every variety of timber, the river flashing in and out as the train crosses and recrosses it. Lacquer-trees line the pathways, and dot the fields at the base of the hills. But the views on this part of the journey gain greatly from being taken in the reverse direction. Many long tunnels occur in this section. After

Ichi-no-he

Ichi-no-he means the "first gate" or "outpost," *San-no-he* the third, and so on, the occurrence of these peculiar names in North-Eastern Japan being referable to their origin in successive posts of defence against the Aino aborigines.

occurs the longest of these tunnels, ¾ m., on emerging from which we are greeted by a magnificent view, including r. the ridge of *Sue-no-matsu-yama*, celebrated in classical poetry.

Every Japanese has the following stanza by heart:—

Chigiriki na
Katami ni sode wo
Shibori-tsutsu
Sue-no-matsu-yama
Nami kosaji to wa

which conveys a vow of mutual love to last till the billows shall o'ertop this mountain's crest, or in other words for ever.

Fukuoka (*Inn*, Murai), the best town between Morioka and Aomori, lies in a valley ¾ m. north of its station.

San-no-he (*Inn*, Wada) is 1 m. south of its station. The conspicuous peak on the immediate r. of the line is *Nagui-dake* (2,660 ft.), which can be easily climbed in 2 hrs., and affords a remarkable view, including Herai-dake and Hakoda-yama. A road, described in Route 77, runs from San-no-he to the secluded waters of lovely *Lake Towada*. The most picturesque portion of the journey is now over. The railway, on leaving San-no-he, abandons the Ōshū Kaidō and makes a considerable detour to the E.

[The Ōshū Kaidō passes through several fair-sized towns, and over rolling country appropriate to grazing purposes. *Sambongi*, one of the chief places on the way, deserves a visit from those interested in horse-breeding. It lies 4 *ri* from *Furumaki*, a station further on. From Sambongi one may proceed to *Shichi-no-he*, 3 *ri*, whence to the chief Government stud on the slope of *Hachiman-dake* is a distance of 2 *ri* more.]

Shiriuchi (*Inn*, Sagawa-ya) stands in an extensive rice-plain watered by the Mabechi-gawa, which by this time has become a wide and sluggish river, with low hills in the distance on every hand. A branch line leads hence to the rising seaport of *Hachi-no-he*, 5 m. Travellers delayed here might find the local holiday resort of *Same* a livelier place to stay at. A short distance beyond

Shimoda, we cross the Momoishi-gawa, a stream running out of Lake Towada and reputed to afford good salmon fishing; thence over moorland, where horses and cattle are bred, to

Numasaki, situated on the borders of the *Kogawara Lagoon*, whose two parts are known respectively as Ane-numa and Imōto-numa, or the Elder and Younger Sister.

Noheji (*Inn*, Kasumi-ya) is a port at the S.E. corner of Aomori Bay, from which a coast road runs due N. to the peninsula of Tonami (see Rte. 78). The line now follows the shore of Aomori Bay, partly under snow-sheds, to *Kominato*, and crosses the little peninsula which

divides the bay into two parts. Here the prettily shaped hills of *Tsugaru* show up to the l. like an assemblage of miniature Fuji's. Continuing past

Asamushi (*Inn*, Mikuni), noted for its hot springs and sea bathing, and along the rocky and picturesque shore, we at length reach Aomori, which has two stations, viz.

Uramachi (*Inns*, Kagi-ya, in Hamamachi, with branch at station; Nakashima, some European dishes obtainable), where travellers for Hakodate alight, and where also the best accommodation is to be had, and

Aomori proper. This, the capital of the prefecture of the same name, stands at the head of Aomori Bay and at the mouth of the small river Arakawa, which drains an extensive plain shut in by high hills. Its straight, wide streets give it an aspect unusual for Japan, and the shops are large and well-supplied. Quantities of salmon are caught in the bay; and besides dried salmon and sharks' fins, furs from Yezo and cheap lacquer are to be seen in abundance. The lacquer is of a peculiar variegated kind, called *Kara-nuri*, *Tsugaru-nuri*, or *Baka-nuri*. Pretty basket-ware, made of a creeper called *akebi*, is manufactured in large quantities. Aomori is also the chief outlet of the large migration of country-people, who annually cross over to Yezo in the spring for the fisheries on the coast of that island, returning in autumn to their homes on the mainland.

There is steam communication, twice daily, between Aomori and Hakodate, the distance of 56 miles taking about 6 hrs. The boats are excellent, but only native fare is provided.

ROUTE 66.

Wakamatsu and Bandai-san.

Wakamatsu is a good centre for several cross-country trips, notably for a visit to Bandai-san, a volcano celebrated for its terrific eruption in 1888. The traveller starting from Tōkyō has an 8 hrs. journey by the Northern Railway (see Rte. 65) to Kōriyama, where he changes to what is known as the *Gan-Etsu Railway*, of which the following is the schedule as far as opened. Time, 3½ hrs., or 11½ hrs. in all. The western portion, on from Wakamatsu to Niigata, will take years to construct.

This line receives its name from the two provinces which it is meant ultimately to traverse, *Gan* being the Chinese pronunciation of "Iwa," the first character of Iwashiro, and *Etsu* being an alternative pronunciation of "Echi," the first character of Echigo.

Distance from Kōriyama	Names of Stations
	KŌRIYAMA
5 m.	Hori-no-uchi
7½	Akogashima
9¼	Atami
12½	Nakayama
17	Yamagata
19½	Sekito
20¾	Kawagita
23	Inawashiro
25¾	Okina-jima
31	Odera
36¼	Hirota
39¼	WAKAMATSU

Running across the plain in a north-westerly direction, the line enters a very narrow valley at *Atami*, where there are mineral springs. Beyond *Nakayama*, observe r. the waterfall, part of which is utilised to supply Kōriyama with the electric light. After passing through a long tunnel, the train runs by the side of a canal con-

structed for purposes of irrigation, whose waters form the waterfall just mentioned.

Yamagata (*Inn*, Kashima-ya) lies on the eastern shore of *Lake Inawashiro*, a large sheet of water measuring about 4 *ri* in every direction, and almost surrounded by a succession of thickly wooded hills, above which, on the N. shore, rises the sharp summit of Bandai-san.

This lake is not a true crater lake, as has been supposed, but is probably a depression formed by evisceration of the ground, resulting from the copious outpourings of volcanic matter in its vicinity. Its principal feeder, the river Nagase, the upper course of which was entirely stopped by the debris swept down during the eruption of 1888, again became the main source of supply after the formation of Lake Hibara by the eruption. It is plentifully stocked with salmon-trout and other fish.

Another tunnel, and the Bandai group looms up grandly in front. After crossing the Naruse-gawa, the line sweeps rounds the base of the mountain. Of the lake only glimpses can be obtained at intervals, as a fringe of trees mostly shuts it out from view. The small town of

Inawashiro (*Inn*, Hirano-ya), though not situated quite so close to the path up Bandai-san as the next wayside station, *Okina-jima*, is to be preferred, for the ease of getting horses and guides. But owing to the poorness of the accommodation, most persons go on to Wakamatsu to sleep in greater comfort, and take the first train back in the morning, guides etc., being arranged for by telegraph. After passing Okina-jima, the gradient becomes steep, and between *Ōdera* and *Hirota*, which latter station stands at the bottom of the col, there is an extensive cutting through agglomerate,—the result doubtless of an ancient eruption,—some of the blocks of andesite being of immense size.

Wakamatsu (*Inn*, *Shimizu-ya), formerly the castle-town of the Daimyō of Aizu, is situated nearly in the centre of a great oval plain of from 10 to 12 *ri* in its longest diameter, constituting what is properly called the *Aizu district*. The plain is fertile, cultivated with rice, and watered by many streams which combine to form Lake Inawashiro.

The Aizu clan specially distinguished itself fighting on the Shōgun's side during the civil war of 1868,—indeed, their enemies termed them "the root of the rebellion." Though their cause was a losing one, their gallantry is none the less remembered. Even lads of fourteen and fifteen years followed their fathers into the field. On the hill called *Iimori-san*, about 1 *ri* to the E. of the town, lie the graves of the *Byakko-tai*, or "White Tiger Band,"—eighteen young men who committed *harakiri* when, a fire breaking out in the vicinity of the castle, they thought the castle itself had been captured.

The Daimyō's castle—the last to stand out for the vanquished Shōgun—occupied low ground on the southern outskirts of the town; but the buildings have been destroyed. The massive stone walls, some fine old trees, and ruins of moats still sufficiently attest the former grandeur of the place.

A pleasant walk or jinrikisha ride can be taken to *Higashi-yama* (*Inn*, Shin-taki), a village of teahouses 30 *chō* to the S. E. of the town, situated in a deep ravine through which flows a stream of considerable volume, and much frequented on account of its hot springs. The waters, which gush out of the rocks on the r. bank of the stream, have neither taste nor smell. Their temperature varies from 122° to 131° F.

Bandai-san is the collective name of a group of peaks consisting of Ō-Bandai, Ko-Bandai (destroyed), Kushi-ga-mine, and Akahani-yama, surrounding an elevated plain called Numa-no-taira. This group, standing on the N. side of Lake Inawashiro, forms a conspicuous object in

the landscape. Ō-Bandai, or Great Bandai, is the most prominent of the peaks. Numa-no-taira is supposed to be the remains of the original crater, and the peaks mentioned are probably parts of the wall that encircled it. Within it were several small lakes or pools, as its name implies. It was also covered with dense forests, which were destroyed in the last eruption.

"On the morning of July 15th, 1888, the weather in the Bandai district was fine, there being scarcely a cloud; and a gentle breeze was blowing from the W.N.W. Soon after 7 o'clock, curious rumbling noises were heard, which the people thought to be the sound of distant thunder. At about half-past 7, there occurred a tolerably severe earthquake, which lasted more than 20 seconds. This was followed soon after by a most violent shaking of the ground. At 7.45, while the ground was still heaving, the eruption of Ko-Bandai-san took place. A dense column of steam and dust shot into the air, making a tremendous noise. Explosions followed one after another, in all to the number of 15 or 20, the steam on each occasion except the last being described as having attained a height above the peaks about equivalent to that of Ō-Bandai as seen from Inawashiro, that is to say, some 1,280 metres, or 4,200 ft. The last explosion, however, is said to have projected its discharge almost horizontally towards the valley on the N. The main eruptions lasted for a minute or more, and were accompanied by thundering sounds which, though rapidly lessening in intensity, continued for nearly two hours. Meanwhile the dust and steam rapidly ascended, and spread into a great cloud like an open umbrella in shape, at a height equal to at least three or four times that of Ō-Bandai. At the immediate foot of the mountain there was a rain of hot scalding ashes, accompanied by pitchy darkness. A little later, the darkness was still great, and a smart shower of rain fell, lasting for about five minutes. The rain was quite warm. While darkness as aforesaid still shrouded the region, a mighty avalanche of earth and rock rushed at terrific speed down the mountain slopes, buried the Nagase valley with its villages and people, and devastated an area of more than 70 square kilometres, or 27 square miles."—(Abridged from an account published by *Professors Sekiya and Kikuchi.*)

The total number of lives lost in this great catastrophe was 461. Four hamlets were completely buried together with their inhabitants and cattle, and seven villages were partially destroyed. Whole forests were levelled by the shock, and rivers were blocked up by the ejected mud and rocks.

In order to visit the site of the great explosion, the traveller takes either jinrikisha for about 1 *ri* along the old highway, or horse (which can also go a considerable way up the mountain). A path then turns sharp r. over the grassy moor skirting Ō-Bandai, which it climbs for a long distance. When the higher and thickly wooded part of the mountain is reached, the ascent becomes much steeper. A walk of about 3½ hrs. should bring one to the crest of a spur on the W. side of the mountain, where the scene of destruction bursts upon the eye with bewildering suddenness. A hut,—the *Yamanaka Onsen* hut, half of which was overwhelmed by the eruption, the inmates of the eastern room being killed, and those in the kitchen to the west being untouched,— stands just under the ridge on the further side. Leaving the hut on the l., and following round the side of the spur, we reach a hollow from which steam still issues. A stiff scramble up the face of this spur leads to the brink of the main abyss. The spectacle which meets one is still weird and impressive, in spite of the great changes that have since taken place in the devastated area, through the effects of erosion upon the rugged masses of rock and mud left by the catastrophe. From the Yamanaka hut, it is possible to make the circuit of the Bandai group. A track passes over the sea of mud and rocks in the direct line of eruption, till the hill shutting out the valley of the Nagase-gawa is encountered. Crossing this and the site of the annihilated hamlet of Kawakami, we next come, 3 m. further down the valley, to the hamlet of *Nagasaka*, whose inhabitants, in endeavouring to escape to the hills opposite, were overwhelmed by the stream of

mud. At the vill. of *Mine*, less than ¾ m. from Inawashiro, a deflected portion of this stream was arrested, and may be seen piled up several feet thick. The dammed-up waters of the Nagase-gawa formed a large lake (Lake Hibara), 8 m. long and from 1 m. to 2 m. broad. —The circuit of the mountain, as here described, occupies a full day.

Instead of taking this arduous walk, one may descend at once viâ *Ottate Onsen* (about 2 *ri*) and *Goshoramba* (20 *chō*), whence 20 *chō* more, practicable for jinrikishas (if sent on from Inawashiro), to *Okina-jima* station.

The ascent to the summit of Bandai-san (5,830 ft. above sea-level) involves some stiff climbing, especially on the upper part, which has a gradient of 35°. It is a sharp peak terminating on one side in a sheer precipitous descent, and affording an extensive view which includes the range of mountains on the borders of Hida and Etchū.

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ROUTE 67.

FROM WAKAMATSU TO NIKKŌ BY THE VALLEY OF THE KINUGAWA.

(Conf. maps facing pp. 97 and 197.)

This route, lying amongst some of the finest river scenery in Eastern Japan, is recommended to those who wish to diverge from the beaten tracks. The autumn foliage from mid-October to mid-November is especially beautiful. The trip will occupy from 2½ to 3 days. Jinrikishas can be taken as far as the *Sannō-ya Inn*, 1½ *ri* beyond Itozawa at the foot of the Sannō-tōge; they are not impracticable over the pass, but it is preferable to go on horseback or on foot.

Itinerary.

WAKAMATSU to :—	*Ri*	*Chō*	*M.*
Kami Miyori	2	35	7¼
Top of Funako-tōge.	1	20	3¾
Onumazaki	1	21	3¾
Yagoshima	2	11	5¾
Tajima	3	16	8½
Itozawa	2	21	6¼
Naka Miyori	5	20	13½
Ikari	2	5	5¼
Takahara	1	26	4¼
Fujiwara	2	3	5
Ōhara	1	13	3¼
IMAICHI	3	16	8½
Total	30	27	75

After traversing a southern extension of the plain, the *Funako-tōge* is encountered, for which two men are indispensable to each jinrikisha. On the other side, the road skirts the Tsuruma-gawa, which at intervals cuts its way through the tertiary rock. The portion most celebrated locally is known as *Tonohetsuri*, near the vill. of Yagoshima, where many small shrines in the rock adorn the bank of the river.

Tajima (*Inn*, Wakamatsu-ya) is prettily situated in a plain protected by hills on all sides. The chief productions of the neighbourhood are hemp and ginseng. The *Sannō-tōge* is of inconsiderable height. The descent on the Shimotsuke side leads into the *valley of the Kinugawa*,

Kinu is a corruption of *Kenu*, lit "hairy moor," an ancient name of the tract of country now subdivided into the provinces of Kōtsuke and Shimotsuke.

along which, between the villages of *Ikari* and *Fujiwara*, lies the prettiest part of the route,—delightful river scenery as far as *Takahara*. The road descends a ravine, and in many parts overhangs the river, resting on logs which project from the rock and are supported by uprights. The hot springs of *Kawaji* near Taka-

hara scarcely deserve a visit. After Fujiwara the country becomes more open. The Kinugawa is crossed at the Naka-iwa described on p. 208, and the road hence leads over high cultivated upland to *Imaichi*, a station on the Utsunomiya-Nikkō Railway, for which see p. 197.

ROUTE 68.

FROM NIIGATA TO WAKAMATSU.

Itinerary.

NIIGATA to Niitsu, by rail in ½ hr.

NIITSU to:—	*Ri*	*Chō*	*M.*
Yasuda	3	10	8
Komatsu	1	26	4¼
Iwaya	2	18	6
Shirosaki	1	—	2½
TSUGAWA	2	18	6
Torii	3	6	7¾
Nozawa	4	10	10½
Bange	4	34	12
WAKAMATSU	3	7	7¾
Total	26	21	64¾

Time, 2 days in jinrikisha with 2 coolies, sleeping the first night at Tsugawa; on foot in 3 days, when a short cut over the Suwa-tōge, between Komatsu and Tsugawa, should be availed of. The only good *inn* on the way is the Tsurugaya at Tsugawa; elsewhere the accommodation is rather poor. Those doing this route in the inverse direction often take boat down the Agano-gawa at Tsugawa. Niigata can thus be reached in one day from that place; but if the current is slack, a halt must be made somewhere for the night. For about 12 m. the river, hemmed in by lofty cliffs, studded with rocks visible and sunken, making several abrupt turns, and shallowing in many places, hurries the boat swiftly along. The rapids, however, are on a small scale and anything but formidable.

The short train journey from Niigata to *Niitsu*, which is noted for its kerosene wells, is perfectly flat, and so it continues most of the way to *Komatsu*.

A day's excursion from *Tsugawa* may be made to the *copper mines of Kusakura*, the third biggest in Japan. This central part of the route, say from Iwaya over the *Kuruma-tōge*, and on to *Nozawa*, will be found the stiffest, but the most picturesque, with excellent views of the abrupt precipices of Iide-san and Myōjin-take on the S.W. Leaving Nozawa and passing through *Bange*, the road enters the cultivated plain in which lies

Wakamatsu (see p. 505).

ROUTE 69.

FROM INAWASHIRO TO YONEZAWA VIÂ BANDAI-SAN AND THE HIBARA-TŌGE.

Itinerary.

INAWASHIRO to:—	*Ri*	*Chō*	*M.*
Yamanaka Onsen hut	3	—	7¼
Nagamine	3	—	7¼
Hibara	2	6	5¼
Top of pass	2	—	5
Tsunagi	1	20	3¾
YONEZAWA	4	—	9¾
Total	15	26	38¼

This trip occupies 2 days.

Jinrikishas can only be taken for a *ri* or two at either end. From Inawashiro to Hibara, luggage must be sent round viâ Shiokawa and

ERT

D-OUT

Oshio,—to Shiokawa 6 *ri* by jinrikisha or packhorse, from Shiokawa to Hibara 5½ *ri* by packhorse only, in all 11½ *ri*.

For the ascent of Bandai-san, see page 506. From the Yamanaka Onsen hut, it is possible to proceed north over the site of the cataclysm to Hibara, which lies at the further end of the newly formed lake. The way leads down for nearly 2 *ri* to the shore of the lake, then ascends l. a hill on the top of which the devastated district is suddenly abandoned for a grand forest, then down and along the lake, with the skeletons of the trees still sticking up out of the water, to *Nagamine*, 1 *ri* more. Here a boat can at times be got to Hibara; otherwise 1 *ri* by the shore, and 1 *ri* 6 *chō* over the *Kurobe-tōge* to

Hibara (*Inn*, Matsumoto), a vill. left half-in half-out of the water by the formation of the new lake. On the far side, 15 *chō* on the way up the *Hibara-tōge*, are some Silver Refining Works, from which it is 1 *ri* to a tea-house, and 20 *chō* more to the top of the pass through a superb forest.

Tsunagi (*Inn*, Aizu-ya) is a mountain village. From here the way leads over two low passes, from the first of which there is a fine view of Asahi-dake and Gwassan.

Yonezawa (see Route 72).

ROUTE 70.

Matsushima and Kinkwa-zan.

THE MATSUSHIMA ARCHIPELAGO. NOBIRU. ISHINOMAKI.

By train from Sendai on the Northern Railway to Shiogama in ½ hr. by branch line.

The archipelago of pine-clad islets collectively bearing the name of Matsushima has been famed for its beauty ever since Northern Japan was conquered from the Aino aborigines in the 8th century, and ranks as one of the *San-kei*, or "Three most Beautiful Scenes" of the empire, the other two being Miyajima and Ama-no-Hashidate. A lengthened form of the name, Shiogama-no-Matsushima, *i.e.*, "the Pine Islands of Shiogama," is sometimes made use of, Shiogama being the town on the coast where the curious landscape begins.

The best way to see the islands is to row or sail across to the hamlet which has borrowed the name of Matsushima (under 2 hrs. with a fair breeze). Instead of taking the boat back again, it is generally advisable to engage jinrikishas to Matsushima station, 1 *ri*, whence train to Sendai in ¾ hr. The expedition may equally well be made in the reverse way.

If it is desired to include Ishinomaki and Kinkwa-zan in the trip, the whole should be done by steamer, whose deck affords an excellent view of the islands. These steamers ply daily between Shiogama and Ishinomaki, starting after the arrival of the first train from Sendai. The passage to Ishinomaki occupies about 3 hrs., or rather less when weather permits of the small river steamers going outside the bar at Nobiru, instead of taking the lengthier canal route (see p. 511). The larger boats, which connect with the Nippon Yūsen Kwaisha's steamers at Oginohama on their voyages to and from Yokohama and Hakodate, also pass through the little archipelago, and take from 2 to 3 hrs. to cover the distance between Shiogama and Oginohama.

Shiogama (*Inns*, Ōta-ya, Ebi-ya, near station and pier). The temple, which once belonged to the Shingon sect of Buddhists, has been transferred to the worship of the Shintō god Shiogama Dai-myōjin, a son of the creator Izanagi, and the reputed discoverer of the manufacture of salt by evaporation from sea-water, the word *Shio-gama* meaning Salt-Cauldron. In the temple court will be noticed a

sun-dial inscribed with Roman figures.

It bears date 1783, and was presented by Rin Shihei, a writer noted for his zealous advocacy of the defence of the country against foreign aggression, which he prophetically foresaw.

There is likewise a handsome though weather-beaten iron lantern, presented in A.D. 1187. But in the temple's present state, the magnificent cryptomerias and other trees, in the midst of whose deep shade it stands, form the chief attraction of the place.—Shiogama is noted for its ink-stones.

On the sea-shore 2 *ri* S. of Shiogama, is situated the watering-place of *Shōbuta* (*Inn*, Daidō-kwan), with fine view.

About 1½ *ri* from Shiogama by jinrikisha, stands a stone monument called *Tsubo-no-Ishi*, to commemorate the former presence of a castle named *Taga Jō*, built in A.D. 624. At that time the Ainos still occupied the country to the north; and an inscription states that the frontier lay only 120 *ri* (probably of 6 *chō* each, that is 49 miles) distant. Old pottery is dug up in the vicinity.

From Shiogama to the hamlet of **Matsushima** (*Inns*, Matsushima Hotel, Kwangetsu-rō), is a delightful sail amidst the promontories, bays, and islets, which stretch along the coast for 18 *ri* as far as Kinkwa-zan, the most celebrated of the group.

There are said to be 88 islands between Shiogama and Matsushima, and 808 in all between Shiogama and Kinkwa-zan, of which very few are inhabited. But eight and its compounds are favourite round numbers with the Japanese, and moreover the smallest rocks are included in the enumeration. The average height of the islands is from 60 ft. to 80 ft., the highest 300 ft. All are formed of volcanic tufa, into which the sea makes rapid inroads, hollowing out tunnels and archways in numerous places. Doubtless many of the smaller isles disappear by this process of erosion, while their number is maintained by the gradual breaking up of small promontories.

Each island, down to the least, has received a separate name, many of them fantastic, as "Buddha's Entry into Nirvana," "Question and Answer Island," "the Twelve Imperial Consorts," and so on; and no less fantastic than the names are the shapes of the islands themselves. In almost every available nook stands one of those thousand pine-trees that have given name and fame to the locality. The quaintest and most "Japanesey" spot of all is the islet of *Ōshima*, which is connected with the shore by tiny bridges. At the hamlet of Matsushima, the temple of *Zuiganji*, containing the ancestral tablets of the Date family, well repays a visit, though its exterior is not prepossessing. On the way thither some large excavations (*Yezo-ana*) in the sandstone rock are passed. Their precise origin is unknown, but it would seem most reasonable to regard them as old quarries. In the outer court of the temple, in front of a small cave called *Hōshin ga Iwaya*, stand two large figures of Kwannon cut in slatestone. There is also a well-carved wooden figure of Date Masamune (see p. 71) in a shrine behind the high altar. The various apartments of the temple are handsomely decorated; and when the gold foil so lavishly strewn about was fresh, the effect must have been very fine. — Specimens of non-hollow bamboo are brought for sale to the vill. of Matsushima, but being rare, are somewhat expensive. They are used for making seals. Two *ri* distant lies

Tomiyama, a hill from which the best general view of the archipelago is obtained, and where any traveller who, during the boat journey from Shiogama, may have been disappointed with his trip, will allow that the locality possesses great beauty, even should he think that this has been somewhat exaggerated by Japanese popular convention. The whole distance may be accomplished in jinrikisha, excepting the last 3 *chō* leading up to the temple of *Taikōji*, which stands

near the top of the ascent and is said to have been founded by the celebrated Tamura Maro (see p. 85). From this spot the eye wanders over a maze of islets and promontories, land and sea being mixed in inextricable but lovely confusion. In the direction of Shiogama, the double peak of Shiraishi-no-take may be descried in the blue distance, while to the r. rises the range dividing the province of Rikuzen from those of Uzen and Ugo. The highest hill to the l. is on the island of Funairi-shima, above the port of Ishibama, a place of call for merchant steamers. Tomiyama, being but a short distance off the main-road to Ishinomaki, may be taken on the way thither either by jinrikisha or *basha*,—altogether about 9 *ri* from Matsushima. Another panorama of the islands, by some considered even superior to that from Tomiyama, can be gained from the top of *Ogidani*, a hill about 1½ m. from the vill. of Matsushima. It is best taken on the way going to or coming from Shiogama, the climb up from the shore being only 3 *chō*.

Some curious methods of fishing are employed in the bay. One is a sort of labyrinth of finely split bamboos, which the fish enter but cannot escape from. Another device is the suspension of bundles of seaweed by ropes tied to bamboo sticks, which eels and other fish seek shelter in and are thus easily caught.

In going by steamer from Shiogama, the islets are left behind after an hour's sail, and the canal which connects the shallow waters of the bay with Nobiru is entered.

Nobiru (poor accommodation). The so-called port of this place is little more than a creek with 5 or 6 ft. draught of water, and has a bar across its mouth.

Some years ago, the course of the river was altered by making a cutting to a point about 2 m. inland, where there is a wide bend. It was expected that the flow of the river in its new bed would suffice to keep the channel clear, that the old bed of the Naruse-gawa would be available to take off any superfluous amount of water in times of flood, and that the bar could be kept down by dredging. But all attempts to effect this have been unsuccessful.

A *Canal*, 10 m. in length, connects Nobiru with the Kitakami-gawa, 2 m. above Ishinomaki.

Ishinomaki (*Inns*, Asano-ya, Hoshi-ya), noted for its slate-quarries and salmon fisheries, stands at the mouth of the river Kitakami, the natural outlet for the trade of *the district of Nambu* to the north. It is a bustling little seaport, carrying on some ship-building in foreign style. *Hyōri-yama*, a hill at the entrance of the harbour, commands a fine view.

Steamers ascend the river every other day to *Kozenji* (see p. 499); but the journey down the river is recommended instead, as the boats run through to Shiogama in 1 day, generally in from 9 to 10 hrs.

2.—Kinkwa-zan.

The most direct means of reaching this sacred island is by steamer from Shiogama to Aikawa. The steamers start every other day, taking 6 hrs. to make the passage, and leaving Kinkwa-zan the following day. The hamlet of *Aikawa* is situated on a small bay to the W. of the channel separating Kinkwa-zan from the mainland. From Aikawa to the ferry called *Yamadori*, is a walk of a little more than 1 m. over a hill, the top of which affords an entrancing view of Kinkwa-zan and the entire Matsushima archipelago. A short descent leads thence to the ferry-house, where the sonorous notes of a fine bronze bell announce to the boatmen on the opposite shore that passengers are waiting to be conveyed across. Boats cannot be kept on this part of the mainland, owing to its exposure to

the great seas that roll in from the Pacific, whereas the W. side of Kinkwa-zan facing it is comparatively sheltered. Delays in crossing are frequent; but the boats are spacious and well-manned, and quickly make the 2 m. passage, landing the visitor at a small breakwater on

Kinkwa-zan, a short distance below the temple buildings. The tame deer with which the island abounds form striking objects as they stand on projecting ledges of rock, or graze quietly by the side of the road that leads up through a wood consisting of pine, beech, and chestnut-trees. The only buildings on the island are those attached to the temples at which every one must put up. A contribution of from 2 *yen* to 3 *yen* will generally ensure the use of the best room for the night. Excellent vegetarian fare is provided. A request for a guide to conduct the visitor round the island will also be complied with.

Kinkwa-zan is one of the most renowned spots in the north, and has been, in spite of its comparative inaccessibility, the resort of pilgrims from all parts of Japan for centuries past. Such was its sanctity in old days, and such the inferior position assigned to the female sex, that no members of the latter were allowed to gaze on the island, much less set foot on its soil. Even now women may not take the walk over the top. Some other old customs still linger. For instance, every pilgrim is conveyed gratis to and from the island, and receives food and shelter from the priests until his devotions are over. What contribution he may choose to make, rests entirely with himself.—A quaint superstition prevails regarding the deer on Kinkwa-zan. Sick deer are said to be seen roaming about, their mouths tied up with *shimenawa* (the straw rope suspended before Shintō shrines), and refusing all food until they recover, when the bandage drops off. When questioned on the subject by the compilers, the priests ascribed the phenomenon to supernatural agency; but being apparently tinged with the modern spirit of enquiry, added that they had referred the matter to the professors of the Imperial University of Tōkyō for further elucidation!

The origin of the name *Kinkwa-zan* ("Golden-flower Mountain") is obscure. Tradition asserts that gold was found on the island, then known as Michinoku-yama; and the following lines in the *Manyōshū*, an anthology of the 8th century, are supposed to refer to the discovery:

Sumerogi no
Mi yo sakaen to
Azuma naru
Michinoku-yama ni
Kogane hana saku

which means, "To add lustre to the sovereign's august reign golden flowers bloom in the mountains of Michinoku in the East." It is more probable, however, that it derived its name from the glitter of the quantity of mica found in the soil.

Almost everything required by the temple inmates is produced on the spot. Their *sake* is specially noted for the soothing peculiarity that no headache follows even unlimited potations, and every pilgrim may therefore drink to his heart's content. The chief festivals take place in February, March, August, and September.

Kinkwa-zan sadly exemplifies the rapid disappearance of Japanese religious architecture and art. Until the seventies, the shrine was Buddhist and possessed splendid edifices. These having been turned over to the official Shintō cult after the disestablishment of Buddhism, were partially pulled down, and the rest stripped of their ornaments. Two fires, the last of which in 1897, completed the work of destruction. The Shintō buildings set up since then are but a shadow of former ample magnificence.

The walk to the summit of Kinkwa-zan, 1,480 ft., takes about ½ hr. from the temple, being but some 16 *chō*. The path leads behind the main buildings, mostly through broken boulders and over the interlaced roots of beech-trees. The objects pointed out on the way are detached pieces of rock with fanciful designations. One of these rocks, to judge from the immense cairn raised upon it, seems to have attracted the special attention of pilgrims, and here it is that Kōbō Daishi is said to have sat in meditation when he visited this spot. The glorious view from the summit repays the traveller for any difficulty he may have had in

reaching Kinkwa-zan. Nothing obstructs the vista of the broad and blue Pacific; for the mountain, although densely wooded on all sides, slopes gradually down to the sea. On the W. side, the whole Matsushima archipelago is embraced,—even the outermost isles to the N., fringed with a thousand pines and encircled by white breakers. Takahashi-yama, a higher peak to the N. W. on the mainland, shuts out the prospect in that direction only.

The small shrine on the top of Kinkwa-zan is dedicated to Watatsumi-no-Mikoto, the Shintō God of the Sea. Close by is the site of the lighthouse, which stood there until the erection of the present fine granite structure on the E. side of the island. A path from the summit descends to the lighthouse, and joins what is called the *Pilgrims' Circuit*, a road round the island to which a whole day should, if possible, be devoted, as it affords glimpses of wild coast scenery unsurpassed on the N.E. coast, noted though this be for its picturesque beauty. This circuit is estimated at from 5 to 6 *ri*.

ROUTE 71.

FROM SENDAI TO YAMAGATA.

Itinerary.

SENDAI to :—	*Ri*	*Chō*	*M.*
Ayashi	2	34	7¼
Sakunami	4	21	11¼
Sekiyama	5	34	14½
Tendō	3	26	9
YAMAGATA	3	8	7¾
Total	20	15	49¾

This route is 1½ day's journey by jinrikisha through scenery which, except the last two easy stages into Yamagata over the flat, is very fine. The first striking object on the way is a cascade, 40 ft. high, formed by the waters of the *Hirosegawa*, which river the route follows up to its source.

Sakunami (*Inn*, Motoyu-ya), situated in a deep gorge, possesses excellent hot baths, and is a pleasant place to stay at. Between here and *Sekiyama*, there is a fine rocky pass (2,650 ft.), with a tunnel near the summit just at the boundary of the provinces of Rikuzen and Uzen. The main road from Akita to Yamagata is joined at the town of **Tendō**, for which, as also for **Yamagata**, see next route.

ROUTE 72.

FROM FUKUSHIMA TO YONEZAWA, YAMAGATA, AND AKITA.

Distance from Fukushima	Names of Stations
Miles	FUKUSHIMA
4¼	Niwasaka
12¼	Itaya
14½	Tōge
21	Sekine
24½	YONEZAWA
31½	Nukanome
35¼	Akayu

This line, open only as far as Akayu in 1900, is being rapidly pushed forward to the prefectural town of Yamagata. The railway route will practically follow the itinerary given below, and when completed, connect at Akita with the government line now in course of construction between that city and Aomori. The Fukushima-Yonezawa section, owing to engineering difficulties and the enormous amount of tunnelling, cost 5,000,000 *yen* or about 200,000 *yen* per mile.

Itinerary.

AKAYU to :—	*Ri*	*Chō*	*M.*
Nakayama	2	24	6½
Kamino-yama	1	33	4¾
YAMAGATA	3	18	8½
Tendō	3	8	7¾
Tateoka	3	22	8¾
Obana-zawa	3	20	8¾
Funagata	3	19	8½
Shinjō	2	12	5¾
Kanayama	3	32	9½
Nozoki	4	11	10½
Innai	3	—	7¼
Yuzawa	4	9	10¼
Yokote	4	30	11¾
Kakuma-gawa	3	18	8½
Ōmagari	1	25	4¼
Hanatate		22	1½
Jingūji	1	2	2½
Kita Maruoka		27	1¾
Kariwano	1	25	4¼
Yodogawa	2	11	5¾
Wada	3	12	8¼
AKITA	4	—	9¾
Total	63	20	155¼

Leaving Fukushima, the railway turns off to the N.W. to cross the central range of mountains by the Itaya-tōge, which lies about 2,500 ft. above the sea. There is a delightful panoramic view of the plain backed by the mountains of Iwaki as the line begins to ascend, and before entering the series of tunnels—14 in number on this side of Itaya—on the boundary separating the provinces of Iwashiro and Uzen. For some miles the permanent way has been cut out of the sheer cliff, which rises perpendicularly on either side of the gorge to a considerable height, before commencing to slope upwards to the mountain tops. Two tunnels—the second a little over 1 m. in length—pierce through the summit of the pass to *Tōge;* on the downward gradient to *Sekine,* there are three more. The bare and somewhat wild aspect of the scenery on the Fukushima side gives place to comparative luxuriance of vegetation and cultivation on the other.

Yonezawa (*Inn,* Akane-ya) lies 20 *chō* from its station, with which it is connected by tramway. Formerly the castle-town of the great Uesugi family, it stands near the S.E. extremity of a rich and fertile plain, surrounded by lofty mountains and watered by the Matsukawa and several tributary streams that form the upper waters of the Mogami-gawa. The town itself, though large, has not a striking appearance, and contrasts unfavourably with its own suburbs, whose detached houses are surrounded by pretty gardens. The houses are thatched, and the streets mostly narrow, rough, and neglected. The castle has been razed to the ground; but the temple dedicated to Uesugi Kenshin (see p. 85) still remains, and an annual festival is celebrated there on the 13th day of the 3rd moon, old style.

Unlike their class in other parts of Japan, the old *samurai* here form the wealthiest portion of the population, retaining in their hands the bulk of the silk trade carried on in the neighbourhood. This state of affairs is said to have arisen from the fact that when Uesugi was deprived, as a punishment, of a large part of his fief by the government of the day, his retainers had to eke out a livelihood by their own industry, and the habits thus inculcated stood them in good stead when the revolution of 1868 swept over the land, and deprived them of their privileges.

Akayu (*Inn,* Akayu Hotel) is noted for its hot sulphur springs. The public bathing-sheds stand close to the inn, but the latter has a private bath for first-class guests. The hill immediately behind the town, crowned by a new temple to Hachiman, commands a panoramic view. On leaving Akayu, the road at once enters low hills, which continue on to

Kamino-yama (*Inn,* Yone-ya). This town also boasts hot mineral baths, which, on account of their efficacy in rheumatism, attract visitors from considerable dis-

tances. Most of the inns are on the slope of the hill. Soon after leaving Kamino-yama, we enter the plain in which stands

Yamagata (*Inns*, Gotō, Echigo-ya). This place, capital of the prefecture of the same name, and formerly the seat of a Daimyō, is well-situated on a slight eminence. Though Yamagata affords little of interest, there are evidences of prosperity in the silk filatures, the broad, clean streets, and fine shops. An excellent kind of plum jelly is produced here.

North of Yamagata the plain widens, and fine snow-capped ranges come in sight. The road passes through a succession of small towns and farming villages. For many miles it is quite level, kept in excellent repair, and the jinrikisha-men being controlled by a guild of innkeepers along the route, one bowls over it both speedily and cheaply. The journey is divided into stages of about 3½ *ri* each, for which tickets are supplied at the start. The plain is richly cultivated with rice, cotton, tobacco, and mint. Of this last, two crops are produced, — one in June and one in October. It is very fragrant when cut and hung up to dry in front of the houses. The most striking distant object in the landscape is the summit of *Gwassan* (for ascent of this mountain, see p. 519), which rises behind picturesque lesser ranges, and whose slopes continue, even during the hottest period of the year, to be streaked with large patches of snow.

Tendō (*Inn*, Shōfū-kwan). Not far from this town, in a south-easterly direction, lies *Yamadera*, a group of ancient Buddhist shrines, perched on bare, rocky pinnacles, and surrounded by pine-trees and cryptomerias. Beyond Tendō the valley narrows, and is less densely populated.

Tateoka (*Inn*, Kasawara) presents a flourishing appearance for a country town. The road becomes much more undulating before reaching

Obana-zawa (poor inn), a place famous for the depth of its snow-drifts in winter.—Boats descend the *Mogami-gawa*, one of the most important rivers of N. Japan, from the vill. of *Ōishida*, near this place, taking from 8 to 10 hrs. to make the journey to *Kiyokawa* (see p. 519). From the Sabane-tōge, a steep hill on this side of *Funagata*, an extremely fine mountain view greets the eye. The whole panorama of the range dividing Uzen from Rikuzen comes in sight, while the Mogami-gawa winds its tortuous way in the valley below. *Funagata* is a poor place. Here the prefectural road from Tsuru-ga-oka and Sakata, described in the next route, joins in a short way out of the village.

Shinjō (*Inn* by Itō Yunosuke), a quiet town, has a considerable trade in rice, silk, and hemp. The style of buildings in this district and in those further to the N. differs entirely from that met with in central and southern Japan. Nearly all the houses are great oblong barns turned endwise to the road, and are built with heavy beams and walls of lath and brown mud mixed with chopped straw. Rain-doors with a few paper windows at the top replace the ordinary sliding-screens; and as there are no ceilings to the rooms, the interior presents an uninviting appearance. Beyond Shinjō the road crosses a steep ridge into a singular basin, partly surrounded by thickly wooded pyramidal hills, at the foot of which lies the vill. of *Kanayama*. The next stage of the journey is through wild and picturesque scenery. Leaving the hamlet of *Nozoki* (good accommodation), the road descends along the headwaters of the *Omono-gawa*. The approach to

Innai, as well as the road on to *Yuzawa*, is through an avenue of

cryptomerias. The *silver mines* of Innai, first opened in the year 1599, were once the most productive in Japan.

The following description, condensed from Dr. Rein, of the Japanese system of mining prior to the introduction of scientific European methods, may be of interest:—"The development of the mine and the excavation of ore were accomplished solely by means of galleries or *Ogiri*, which went up or down, according to the direction of the lode, but were also run across the strata to effect an opening. The hauling out took place partly through these passages, and partly through the so-called chimneys or *Kemuri-dashi* which, however, are not to be confounded with shafts, these being then unknown to them. These *Kemuri-dashi* are not simple, smooth holes, leading directly to the depths below, but a peculiar arrangement of galleries, which rise and fall, twist about, grow wide or narrow according as they encounter hard rock or nonmetallic soil, or productive lodes and deposits which may be excavated. In many respects this resembles the clumsy, unscientific method of mining among the Romans. But these employed captives and slaves, whereas in Japan, even to the present day, one part of this difficult labour, the hauling out, is done by women and half-grown children. In the Roman and Carthaginian mines, windlasses at least lightened the labour; but in Japan, all the material, ore or coal and waste earth, is carried to the surface in baskets or straw sacks on the back. The name, *Kemuri-dashi* (chimney) for these upper exit galleries indicates also that they are used for ventilation. In like manner the lowest gallery serves principally to carry off the water of the mine, wherefore it is commonly called *Midzu-nuki*, water drain. In these mining operations no machines were employed, except very inadequate hand pumps; and the tools and other appliances were few in number. It is therefore surprising that they reached a depth of from 700—800 feet, and that the galleries had a length of 10,000 feet. In these operations, proper sledge hammers were altogether wanting. The work had to be done almost entirely with the help of the pickaxe, crowbar and steel wedge, and, in the absence of explosives, was necessarily carried on in a very limited space. Most of the galleries and short passages are therefore very narrow and low. * * * The water control belongs indisputably to the most primitive and inadequate arrangements of Japanese mines, being effected by means of a poor kind of hand-suction pumps, which are often quite insufficient, so that a mine frequently has to be deserted because the water becomes unmanageable. With these defects was often associated a system of mining by contract, which increased the planless plundering of the mines. * * * The preparation of the ores when brought to the surface is effected without machines, and falls into the hands of women and children exclusively. * * * For smelting all sorts of ores, the Japanese use a small, simple oven or smelting hearth, *Ō-doko* or *Fuki-doko* (big, or blast-bed), with a hand chest-bellows placed at its side. This is called *Ō-fuigo* and is worked by one man. One person is sufficient also for the smelting hearth. This hearth is a shallow pit, 12—15 cm. in depth, and 40—50 cm. in diameter. It has a floor 30 cm. thick, made of a cement of coal ashes and clay, stamped hard, resting in turn upon sand. The fire wall surrounding the pit is a basket work made of thin branches, and then covered close with mortar. Charcoal is the means of reduction in mixing the charge materials."

Yokote (*Inn*, Kosaka) is a dirty town, with a large trade in cottons.

Ōmagari (*Inn*, Takenouchi). At **Jingūji** (*Inn*, Hoso-ya), boats may be taken down the Omonogawa to Akita. The current is swift, though there are no rapids; and the journey of 42 m. may be accomplished in 9 hrs.

Akita (*Inns*, Kobayashi Kanzō, Ishibashi) is the capital of the prefecture of the same name. This town, also called *Kubota*, was formerly the seat of the Satake family. Considerable trade is carried on here, and rice exported in large quantities to the northern parts of the main island and to Hakodate. A striking view of the plain with the river Omonogawa winding through it, and of Taihei-zan and other mountains to the N.E., is obtained from a hill behind the town where the Daimyō's castle formerly stood. The site has been converted into a *Public Park* of exceptional picturesqueness, which is crowned by a Shintō temple called *Shōkonsha*. Akita is now a garrison town.

A tramway, 4 m. in length, connects Akita with its thriving seaport of *Tsuchizaki*.

ROUTE 73.

Other Ways to Akita.

The following are cross-country trips from stations on the Northern Railway:—

1. Rail from Tōkyō (Ueno) to *Kurosawa-jiri*, in 16 hrs.; thence by the following *Itinerary*, which is the most picturesque land route, some parts of it vividly recalling the Aarthal.

KUROSAWA-JIRI to :—	*Ri*	*Chō*	*M.*
Shitamura	3	18	8½
Sugino-hata	3	31	9¼
Kawajiri	2	10	5½
Nonojuku	1	30	4½
Yokote	5	30	14¼
AKITA (by itinerary on p. 514)	18	34	46¼
Total	36	9	88½

For Kurosawa-jiri see p. 501. The first part of the journey, as far as *Nonojuku*, is rough and mountainous.

2. A road from Morioka (17½ hrs. by rail from Tōkyō) to Akita joins that given in Route 72 near Ōmagari. The whole distance is 35 *ri* 8 *chō*, the *Itinerary* as far as Ōmagari being as follows:—

MORIOKA to :—	*Ri*	*Chō*	*M.*
Shizuku-ishi	4	10	10½
Hashiba	2	21	6¼
Border of prefecture	2	12	5¾
Obonai	2	23	6½
Kaku-no-tate	5	11	13
ŌMAGARI	4	35	12¼
Total	22	4	54

Near the small lake of *Tazawa*, not far from Obonai, and also at *Kaku-no-tate*, there are government studs.

ROUTE 74.

From Yonezawa by the Miomote Valley to Murakami on the N.W. Coast and to Tsuru-ga-oka.

Itinerary.

YONEZAWA to :—	*Ri*	*Chō*	*M.*
Komatsu	3	—	7¼
Tenoko	3	9	8
Oguni	9	—	22
Funato	2	—	5
Arazawa	2	18	6
Miomote	3	—	7¼
Iwakuzure	5	—	12½
MURAKAMI	5	—	12½
Nakamura (by the *Shindō*)	8	31	21½
Arakawa		18	1¼
Nakatsugi	1	—	2½
Kinomata	4	6	10¼
Sakashita	3	10	8
Tagawa-yu	2	—	5
TSURU-GA-OKA	1	31	4½
Total	54	15	133½

On this rough but picturesque route the distances are approximate only, and streams have occasionally to be forded. Jinrikishas can be taken from Yonezawa to Funato, from 1 *ri* below Iwakuzure to Murakami and on to Nakamura, and again from Tagawa-yu to Tsuru-ga-oka, but must not be counted on. With few exceptions, the only accommodation is at the house of the headman of each village.

The road lies first along the edge of the plain, then over a slight ascent, and up the valley of the Shirakawa to

Tenoko (*Inn*, Yamagata-ya). The old road over the Sakura-tōge is no longer used. The new road leads over the *Uzu-tōge*, then down the valley, and eventually through the fine gorge of the Uzugawa, being in places almost tunnelled out of the cliffs above the stream. Snow lies in patches here till the middle of June. *Iide-san*, towering to a

height of 7,130 ft., is seen to advantage on the l. before reaching

Oguni (*Inn* by Nozawa Yohei). Thence a very bad jinrikisha road and a ferry over the Arakawa lead to *Funato*. From *Arazawa* a road direct to Murakami branches off l. The path to Miomote—a mountain trail—keeps on up the valley, climbs a spur of *Washi-ga-su*, or the "Eagles' Eyrie" (4,140 ft.), and crosses a long pass whose successive dips bear different names. *Asahi-dake* (6,530 ft.) is seen to the r. After a walk of 2 *ri*, the path descends to a stream which has to be forded, whence 1 *ri* more takes the traveller to the *Miomote-gawa*, a river remarkable for its beauty. This too may have to be forded; but usually a boat can be found by continuing up the bank to a pool at the entrance of the gorge. On a little level space opposite stands

Miomote (accommodation at the temple), surrounded by hills entirely wooded except for ledges of rock. A highly picturesque ramble of 10 *chō* may be taken up the gorge of the Miomote-gawa. The track to Iwakuzure, which is very rough—the distance is 5 *ri* and occupies 7 hrs.—leads straight up the *Azuki-zaka*, opposite to a spring called *Hōnoki Shimizu*, or "Magnolia Spring," and thence over steep slopes and ridges across a jumble of densely wooded hills. About 1 *ri* from Miomote, by the side of the path, stands a shrine—a tiny shed over a stick hung with *gohei*—dedicated to the local mountain god, Dōrokujin.

As the coolies pass, each lays a leaf on the shrine, and offers up a prayer for safe keeping. It seems that Dōrokujin was one day wending his way to the Magnolia Spring, when he met, at a ravine called Ozawa, a beautiful maiden who was none other than the goddess Benten. She consented to wed him, and then departed, promising to return; but as she never came back, he still waits and wanders over the mountains to provide for the safety of wayfarers.

After a distant peep at the Sea of Japan from the *Toyaba-tōge*, the path descends to the Ozawa, 2½ *ri*, a mere rivulet, which can be crossed from rock to rock; then it rises over the *Ozawa-tōge*, descending again to the Miomote-gawa, whose steep bank it follows l. high up, past a second shrine to Dōrokujin at a vantage-point commanding a bend in the river. It is 2½ *ri* more to *Iwakuzure*. A still better plan is to hire a boat and drop down the rapids, 5 *ri*, in about 2 hrs. to

Murakami (*Inn*, *Mura-ya), a fair-sized town. After crossing the Miomote-gawa near its mouth, we see to the r. Eboshi-yama and the Echigo Fuji, a double-crested mountain, one of whose peaks assumes in miniature the exact form of its great namesake, together with others most varied in size and contour. Clusters of pines and cryptomerias, and the never-ending green of a rich cultivation along the lower level and of the grassy and leafy heights, contribute to the charm of the landscape.

From **Nakamura**, it is a perpetual succession of steep ascents.

[An alternative way to Tsuru-ga-oka—wilder and longer (17 *ri*)—branches off at *Nakatsugi* over the Agari-tōge, passing through the hamlets of Yamakumada, Tazawa, and Hongō.]

The principal sight on the way is *Urushi-yama no Iwaya*, a striking mass of grey rock, which towers romantically above a purling brook from amidst a glade of giant cryptomerias, and is half-shrouded in live oaks and creepers.

Legend avers that the hero Hachiman Tarō here built him a roof of arrows as a shelter from the weather, when he had defeated his foes in this mountain fastness. Hence the name (or rather perhaps the name may have given rise to the story) of Yabuki Daimyōjin, lit. the "God of the Arrow-roofing," under which this warrior is worshipped as the local Shintō deity.

Tagawa-yu, a village so called from its hot springs, is situated at the foot of the *Dainichi-tōge*. It

contains several good tea-houses with pleasant bathing accommodation. For

Tsuru-ga-oka, see below.

ROUTE 75.

FROM YONEZAWA TO THE SEA OF JAPAN AND UP THE N. W. COAST TO AOMORI.

ASCENT OF HAGURO-SAN, GWASSAN, CHŌKAI-ZAN, AND IWAKI-SAN.

Itinerary to Akita.

YONEZAWA to :—	*Ri*	*Chō*	*M.*
Funagata	26	4	63¾
Moto-Aikai	2	21	6¼
Furukuchi	2	8	5½
Kiyokawa	3	12	8¼
Karigawa	1	12	3¼
Fujishima	1	34	4¾
TSURU-GA-OKA.	2	8	5½
Yokoyama	1	23	4
Niibori	3	11	8
SAKATA	1	33	4¾
Fujisaki	2	19	6¼
Fuku-ura	2	23	6½
Shiokoshi	4	21	11¼
Hirazawa	3	20	8¾
HONJŌ	4	—	9¾
Matsu-ga-saki	3	15	8¼
Hanegawa	3	12	8¼
Araya	2	12	5¾
AKITA	1	25	4¼
Total.	74	25	183

This route is recommended only to those whose chief object is mountain climbing. The road is the same as Route 72 as far as *Funagata*, where it strikes due W. over a cultivated upland, and then down a narrow valley to *Moto-Aikai*, a vill. on the Mogami-gawa, which here sweeps past some chalk cliffs curiously hollowed out by water. An ingenious device for swinging the ferry-boat from one side of the river to the other by the force of the current conveys the traveller to the l. bank. After *Furukuchi* the scenery becomes highly picturesque, and is of a character not usual in Japan. The river, though flowing between lofty hills, partly covered with splendid yews and cryptomerias, is quite placid, and is studded with primitive boats having brown mats for sails. The neat vill. of

Kiyokawa, (*Inn*, Watanabe) lies at the lower end of the gorge, where the river and the road now separate, the former flowing r. to Sakata, the latter going l. through pleasant cultivated country and prosperous villages. The ascent of Haguro-san is frequently made from *Karigawa* (good accommodation), whence the distance is estimated at 3 *ri* by jinrikisha to a place called *Tōgi*, and 20 *chō* more on foot.

Tsuru-ga-oka, or *Shōnai* (*Inns*, by Tabayashi Gorobei ; Ishii-ya ; Kigawa, a tea-house with fine garden and mountain view), was formerly the castle-town of a Daimyō called Sakai Saemon-no-jō. The retainers of this personage are remembered for the sturdy resistance which they offered in 1868 to the Mikado's troops, and for their rough, uncultivated manners. The women, too, of Tsuru-ga-oka and the surrounding district are of a larger type, more upright in bearing, and have better complexions than their sisters in other parts of the country. There are several remarkable waterfalls in the neighbouring mountains. Besides the mountains described below, the peak of Kimbu-san looms up prominently to the S. of the town.

Haguro-san and **Gwassan** may be conveniently climbed from Tsuru-ga-oka. Gwassan, the higher of the two, is only 6,200 ft. above the level of the sea ; and it is therefore not so much on account of their height as of their reputation for sanctity that they are known

throughout the length and breadth of the land, and yearly attract throngs of pilgrims.

A curious discussion has arisen concerning the existence of a third mountain called *Yudono-san*, to which, together with Haguro-san and Gwassan, the collective name of *San-zan*, or the "Three Mountains," is applied. Yudono-san is marked on almost all Japanese maps, posts point the way to it, pious pilgrims plan the ascent of it, and—*no such mountain exists!* This, on the authority of Dr. E. Naumann, long attached to the Imperial Japanese Survey Department, and probably better acquainted with the byways of Japan than any other man living. According to Mr. Percival Lowell, however, Yudono-san, though not itself a mountain, is a *hollow on the shoulder of a mountain* called Umba-ga-take. This spot is considered sacred, and is a goal of pilgrims. Those who affirm and those who deny the existence of the sacred mountain would therefore seem to be equally in the right, as the question is one which turns on the definition of the word "mountain," or rather of the Japanese word *san*.

It is necessary, in order to avoid the discomfort of spending two nights on the mountains, to start at a very early hour. Haguro-san is visited first, 4 *ri* through the forest, 2 m. of which up stone steps leading to a fine shrine. Thence into a small wooded valley, and out on to a wide plateau at the foot of the steep ascent of Gwassan, whose summit is crowned by a small shrine, and has a lake in what was perhaps formerly a crater. The total distance from Haguro-san to the summit of Gwassan is 9 *ri*; but accommodation for the night can be obtained at any of the three hamlets situated on its slope. The traveller is advised to choose the highest of the three, and next day to return to Tsuru-ga-oka viâ *Tamuki* and *Ōami*.

[Instead of returning to Tsuru-ga-oka, it is also possible to reach *Yamagata* by descending from the top of Gwassan to the hamlet of Iwane-zawa, a walk of 6 *ri*, where, at a distance of 1½ *ri*, one meets the road from Tsuru-ga-oka to Yamagata viâ the *Roku-jū-ri-goe*, of which the following itinerary gives the approximate distances :—

TSURU-GA-OKA to :—	*Ri*	*Chō*	*M.*
Matsune	2	33	7
Top of Jino-tōge	1	—	2½
Chūrenji Onsen		8	½
Ōami	1	—	2½
Tamugi	1	—	2½
Sasagoya hut	3	—	7¼
Top of Roku-jū-ri-goe	1	18	3¾
Shizu	2	—	5
Hondōji	2	34	7¼
Mizusawa	1	20	3¾
Nagasaki	4	18	11
YAMAGATA	3	—	7¼
Total	24	23	60½

Jinrikishas are practicable only for a few *ri* at either end of this road.]

Leaving Tsuru-ga-oka, the road runs along the l. bank of the Akagawa, which is crossed at *Yokoyama*, a pleasant little place. Signs of prosperity will be noticed everywhere in the cleanly villages, exceptionally neat farmsteads, schoolhouses, good roads, etc. The Mogami-gawa is crossed close to its mouth before reaching

Sakata (*Inns*, Miura-ya, Murakami), a port of call for steamers, and the natural outlet for the trade of the districts of Tsuru-ga-oka and Yamagata, which are noted for their rice produce. The town lies under the shelter of a pine-clad hill, crowned by a Buddhist temple and overlooking the Sea of Japan. Small steamers run up and down the coast daily; but the bar at the mouth of the river prevents anything like punctuality. *Basha* traverse the distance between Sakata and Honjō on alternate days; from Honjō to Akita, from Akita to Noshiro, and from Noshiro to Ōdate, daily.

From *Fuku-ura* (fair accommodation), the ascent of **Chōkai-zan** (7,200 ft.) may best be made; but one should put up at the cluster of *inns* (Sakata-ya, and others) by the sea-side, called *Fuku-ura Onsen*, 10 *chō* beyond the vill. A trip to this magnificent mountain is strongly recommended. Sunrise is the best time for the view, for which reason the traveller should arrange so as to spend the night on the top. It is, however, possible to make the ascent and to descend again to Fuku-ura in one long day. The distance to the summit, which is considered to be 9 *ri*, is divided into three equal stages, of which the first may be performed on horseback. The second leads up to the shed at *Kawara-ishi*, 4,800 ft. above the sea, where water and poor native fare can be obtained, and where even in summer patches of snow remain. The third stage passes by the rim of an ancient crater, and over snow and volcanic scoriæ to the present peak. Near the top are some sheds for pilgrims, and a small temple little better than a hut. The actual summit rises 800 ft. above this point, and is reached by clambering over a wilderness of broken rocks and stones, the effect doubtless of some long-forgotten eruption.

The first recorded outburst took place in A.D. 861, and the last in 1861. Traces of its action may still be seen in the solfatara on the W. side of the mountain: but the upheaval was an insignificant one, and the volcanic force of Chōkai-zan is evidently becoming extinct. The little island of *Tobi-shima*, a few miles off the coast, is believed to have been ejected from Chōkai during an eruption of that mountain. It is inhabited solely by fishermen.

From the summit the eye wanders over the entire range of mountains dividing Ugo from Rikuchū, and over those of Nambu beyond. Looking W. is the sea, with to the r. the long headland of Ojika. Opposite lies Hishima, and to the l. Awajima and Sado. To the S. is the plain of the lower Mogami-gawa, bounded by the mountains of Uzen and Echigo, with the long slope of Gwassan in the centre. Most curious of all, as the first rays of light break through the darkness, is the conical shadow of Chōkai-zan itself, projected on to the sea, and rapidly diminishing in size as the sun mounts higher.

The road now lies along the coast at the foot of Chōkai-zan and Inamura-dake, as far as *Shiokoshi*, the latter part, where the spurs of the mountain run down to the sea, being a succession of ups and downs. The views of Chōkai-zan vary constantly. From Shiokoshi to *Hirazawa*, the coast is much broken up by tiny bays, whose entrances are guarded by rocky cliffs, and where fishing hamlets line the shore. Pretty pine-woods mark the approach to

Honjō (*Inn*, *Ōzono), a neat and prosperous little town standing on the banks of the Koyoshi-gawa. Its port is called *Furuyuki*.

The townsfolk take great pride in the neighbouring volcano of Chōkai-zan, which they consider their special property. The mountain, they aver, faces them, whereas it turns its back on the rival city of Sakata. It may be explained that Japanese habits of thought and speech give a front and a back entrance to high mountains in general, as already noticed incidentally under Fuji, Nantai-zan, etc.

From Honjō onwards, as far as Akita, the coast extends in one long unbroken dreary line of sandy shore, the high land of the promontory of *Ojika* standing out to the l. ahead. The manufacture of salt from sea-water by a rough process is carried on here to a considerable extent; and in the month of May large quantities of *hatahata*, a fish resembling the sardine, are caught with the seine. An inferior kind of lamp-oil is extracted from this fish, and the refuse employed as manure.

Akita (see p. 516).

Itinerary from Akita to Ōdate.

AKITA to :—	*Ri*	*Chō*	*M.*
Tsuchizaki	1	26	4¼
Shimo Abukawa...	3	32	9½
Hitoichi	2	—	5
Kado	2	31	7
NOSHIRO	5	31	14¼
Tsurugata	2	3	5
Kotsunagi	4	22	11¼
Tsuzureko	3	1	7½
ŌDATE	4	13	10¾
Total.....	30	15	74½

Thence rail as follows :

Ō-U RAILWAY.

Distance from Ōdate	Names of Stations.
	ŌDATE
4 m.	Shirazawa
8¼	Jimba
15	IKARI-GA-SEKI
20¾	Ōwani
28	HIROSAKI
31¾	Kawabe
37¼	Namioka
40¾	Daishaka
46¾	Shinjō
50¾	AOMORI

This line is being rapidly pushed W. and S. towards Noshiro and Akita, so that before this book is issued, it will doubtless be possible for travellers from the south to avail themselves of it before Ōdate.

At **Tsuchizaki**, a port of call for the Nippon Yūsen Kwaisha steamers, and a bustling place, the road strikes north towards the shore of a large lagoon, called *Hachirō-gata*, whose greatest length from N. to S. is 17 m., its breadth about 7¼ m. The entrance on the S.W., by which it communicates with the sea, is only about 150 yds. wide.

[On the W. of the bay formed by the headland on the opposite side of the lagoon, lies the port of Funakawa (*Inn*, by Moroi), near which are some remarkable rocks rising to 60 ft. in height, and in one place forming a natural bridge in the sea. Funakawa is 10 *ri* 28 *chō* distant by road from Akita, passing through *Funakoshi*, at the mouth of the lagoon, 6 *ri* 21 *chō* from Akita. Jinrikishas are available.]

After leaving the lagoon at *Kado*, the road strikes across a rich plain which extends from the sea-shore to the mountains on the r., and then northwards to

Noshiro (*Inn*, Sekine), a big, straggling place, at the mouth of the river of the same name. Some silver work is done here, chiefly in tobacco pipes, ornaments for the hair, and rings. A good deal of copper in sheets also comes down from the mountains for shipment. From *Tsurugata*, the road ascends the valley of the Noshiro-gawa to the fair-sized town of

Ōdate (*Inn* by Hanaoka), where quantities of coarse lacquered ware are manufactured. Numbers of horses are bred in this neighbourhood. The railway route between Ōdate and

Ikari-ga-seki (*Inn*, Shibata-ya), often called *Seki* for short, is very picturesque, passing through a hilly region where much tunnelling has been necessary. In the longest of these tunnels, a lighted lamp marks the boundary between the provinces of Ugo and Mutsu.

Hirosaki (*Inns*, Sasaki, Saikichi) was formerly the castle-town of a Daimyō, whose territory included the district of *Tsugaru*,—a part of the present province of Rikuoku. Ruins of the castle, built in 1611, still remain. The grounds have been turned into a public park, and there is a museum containing some antiquities. Excellent apples grow in this neighbourhood.

[On the coast, some 19 *ri* from Hirosaki, of which the first 10 *ri* as far as *Ajigasawa* by

jinrikisha, lies *Fuka-ura*, a place which is rising into importance owing to its manganese mines, from 3,000 to 4,000 tons being produced annually. The road follows southwards along the coast through Noshiro (18 *ri*) to Akita, 15 *ri* more, practicable for jinrikishas.]

To the W. of the town rises **Iwaki-san**, or the *Tsugaru Fuji*, so called on account of its similarity in shape to the famous mountain of that name. Its solitary grandeur equals, if it does not surpass, that of the loftier cone. The ascent is made from *Hyaku-sawa*, about 3 *ri* from Hirosaki, at the south foot of the mountain, where stands a temple whose priest will furnish guides for the expedition. The season at which pilgrims make the ascent is strictly limited; but travellers will find no difficulty in obtaining the necessary permission at any time, by making a small present. At a height of 4,100 ft. lies an oval crater, about 100 yds. wide, containing a small pond. To reach the highest peak of all, 4,650 ft. high, entails two steep clambers over boulders and loose gravel. Scattered over the summit lie numerous huge andesite boulders. The top is extremely steep, a fact apparently due in large measure to the washing away of ejectamenta, which has left only the solid rock. Notwithstanding the great degradation that has taken place upon the upper part of this mountain, its general form and the existence of beds of pumice indicate that it has been in a state of eruption during recent geological periods. The ascent and descent can be easily accomplished in 5½ hours.

From Hirosaki the line leads across a plain cultivated with rice, then through a cutting in the Tsugaru-zaka hills, and down a narrow valley to the coast at

Aomori (see p. 504).

ROUTE 76.

The North-East Coast.

FROM MORIOKA TO MIYAKO. COAST ROAD TO YAMADA, KAMAISHI, AND KESEN-NUMA.

The North-East Coast, hitherto comparatively inaccessible, can now be approached from several points on the Northern Railway. Small steamers also ply at irregular intervals along the coast, which deserves to be better known. Specially to be recommended is the portion embracing the sea-board of the provinces of Rikuchū and Rikuzen, extending southwards from Miyako to Kesen-numa. The road leads over the necks of hilly peninsulas, disclosing marvellous views of the fiord-like coast and of the mountain ridges that extend down to it. The harbours are the finest in Japan, though unfortunately but little advantage can be taken of them, as a mountain range shuts out the fertile valley of the Kitakami-gawa which attracts to itself all the produce of the surrounding districts, the scanty maritime population having to subsist on fishing and on the cultivation of small isolated patches of land around the bays. The nature of the country sufficiently indicates the roughness of the roads and of the accommodation to be expected. Moreover, this district recently experienced a dire calamity,—the great tidal wave of June, 1896, which swept away entire villages along the whole stretch of coast extending from Kinkwa-zan northwards to the Tonami peninsula. It is off this coast that lies the deepest portion of the Pacific, known as the "Tuscarora Deep." North of Miyako, the mountains recede from the sea and the landscape becomes monotonous.

From Morioka, a road barely practicable for jinrikishas (horses to be preferred) leads to Miyako. The

trip takes 2 days' hard travelling, the only available resting-place being *Kawa-uchi*, almost exactly halfway.

Itinerary.

MORIOKA to :—	*Ri*	*Chō*	*M.*
Yanagawa	5	10	13
Tashiro	2	14	5¾
Kadoma	2	9	5½
Kawa-uchi	4	3	10
Kawai	4	7	10¼
Haratai	3	6	7¾
Hikime	2	26	6½
MIYAKO	3	5	7¾
Total	27	8	66½

Soon after leaving Morioka, the road begins a steady ascent for 7 *ri*, reaching the water-shed after a series of large elbow-bends. The summit (2,600 ft.) is called *Kabuto-kami-san*, since here it was that the helmet (*kabuto*) of the rebel Abe-no-Sadatō was found after his defeat near Ichinoseki by Hachiman Tarō in A.D. 1100. From this point down to the sea, the road follows the course of the *Hegawa-kawa*, the grandest scenery coming some 3 *ri* below the pass on its E. side. Here for 2 *ri* the road is cut out, half tunnelwise, high up along the face of the sheer precipice, which looks down upon the torrent rushing and foaming in its rocky channel. To see this to perfection, an early start from Morioka is necessary. From Kawa-uchi to Miyako is an endless succession of picturesque landscapes, with granite boulders glittering in the broadening river as it sweeps round jutting cliffs and pillared blocks of basalt. Near *Kadoma*, a path branches off to the S., leading up the valley of the Oyama-gawa, whence the ascent of *Hayachine-yama* (6,660 ft.), the highest mountain in the district E. of the Kitakami-gawa, can be made.

Miyako lies on the shores of a bay 5 m. deep, protected by an island forming a fine harbour.

Coast Road to Kamaishi.

Itinerary.

MIYAKO to :—	*Ri*	*Chō*	*M.*
Yamada	6	—	14¾
Ōzuchi	5	12	13
KAMAISHI	3	19	8½
Total	14	31	36¼

Horses are procurable at any of these places.

Yamada. Two villages lie on the shores of the magnificent bay that forms the harbour of Yamada, surrounded by mountains over 1,000 ft. in height.

Kamaishi is situated at the head of a rocky inlet 2 m. deep. The ascent of *Goyō-zan*, 3,900 ft., can easily be made from this place. About 10 m. inland is a district abounding in iron ore.

From Kamaishi, the traveller may rejoin the Northern Railway at Morioka by the *Kamaishi Kaidō*, of which the following is the

Itinerary.

KAMAISHI to :—	*Ri*	*Chō*	*M.*
Kōshi	4	31	11¾
TŌNO	6	20	16
Shimo Miyamori	5	24	13¾
Tassobe	1	19	3¾
Ōhasama	2	15	6
Otobe	4	33	12
MORIOKA	2	32	7
Total	28	30	70¼

A somewhat more direct road for travellers going southwards diverges at the old castle-town of **Tōno**, and joins the railway at *Hanamaki*, 1½ hr. to the S. of Morioka.

The journey from Kamaishi to **Kesen-numa** will occupy two days on foot, with very poor accommodation at the wayside hamlets. From Kesen-numa, a jinrikisha road leads viâ *Semmaya* to *Ichinoseki* on the Northern Railway. The distance is approximately 13 *ri*.

ROUTE 77.

Lake Towada.

This beautiful lake, 1,500 ft. above sea-level, lies 15 *ri* W. of Sannohe on the Northern Railway, of which distance the first 3 *ri* to *Takko* (*Inn*, Ogata) can be done in jinrikisha; the rest must be walked or ridden. One may sleep at the *Taikomori Farm-house*, 2 *ri* beyond Takko, and at *Yasumiya* on the E. shore of the lake. The rough mountain paths lead up over moorland and through finely timbered country. It is a distance of 2½ *ri* across the lake by boat from Yasumiya to the poor mining vill. of **Towada**, where small quantities of gold, silver, and copper are produced.

[*Kosaka*, 6 *ri* S. of Towada, is a far more important mine, which has been worked from early times, and yields a little gold as well as much silver. *Ani*, still further to the south, produces more copper than silver.]

The path leads hence northwards to *Edozawa*, *Ichi-no-watari*, *Nikamura*, and *Itadome*, approximately 2 *ri* distant from each other,—the journey occupying one day, and the luggage being carried on bullocks' backs. It is a succession of ups and downs, with one grand view backwards over the lake, and after that, scenery of the usual Japanese kind. The next stage of about 2 *ri* takes one into *Kuroishi* (fair accommodation). Jinrikishas are practicable thence on to *Namioka*, some 3 *ri* further, which is 1 hr. from Aomori by train.

Should the traveller wish to approach Lake Towada from the W., the following *Itinerary* of a mountain road from Ōdate (see p. 522) will be found the best. There is passable accommodation at *Ogita* and at *Kemanai*.

ŌDATE to :—	*Ri*	*Chō*	*M.*
Ōgita	1	18	3¾
Ōtaki	1	23	4
Jūnishō		17	1¼
Kemanai	3	4	7½
Ōyu	1	30	4½
TOWADA	5	—	12¼
Total	13	20	33

ROUTE 78.

The Tonami Peninsula.

GENERAL OBSERVATIONS. FROM NOHEJI TO TANABU. FROM AOMORI TO ŌMINATO. KAMAFUSE-SAN AND OSORE-ZAN.

This rarely visited part of the empire, distinguished on the map by its curious hatchet shape, lies in the extreme N. E. corner of the Main Island. The head of the hatchet—so to speak—consists of a jumble of hills, very sparsely inhabited, while the handle is narrow, mostly flat moorland noted for its deep snowprifts in winter and absence of shade or shelter in every season. The W. coast is rocky, the E. sandy. Unfortunately the accommodation is everywhere very poor, except at Tanabu, the chief town, and at Ōminato. But political considerations have of late years led the Government to devote some attention to the development of this region, and the land, which in many places is admirably adapted for grazing purposes, has been offered to settlers at a nominal price. The authorities themselves contemplate the establishment of a naval station at Ōminato, and the building of a line of railway from Noheji N. through Tanabu and Ōbata to Ōmazaki, the northern tip of the peninsula, whence Hakodate

would be reached by steamer in 2 hrs., instead of the present 6 hrs. passage from Aomori. — Apples of excellent quality and other European fruits grow well in the vicinity of Tanabu.

The peninsula can be approached in two ways:

I. By *basha* from *Noheji* on the Northern Railway to **Tanabu** (*Inn*, *Yamamoto), a distance of 13 *ri* 7 *chō* (32¼ m.), divided into two stages by the midway vill. of *Yokohama*, where one may lunch. The road is, as already indicated, flat, sandy in parts, and treeless, and what land lies under cultivation affords but meagre crops to a few hardy settlers. The extinct volcanic peak of Kamafuse-san, at the N. E. corner of the bay, forms a picturesque object in the foreground.

II. By small coasting steamer, on alternate days, from Aomori to Ōminato. The passage occupies 7 hrs., the steamer usually calling in at the junk harbours of *Wakinosawa* and *Tanosawa*, on the S. shore of the peninsula. Every small indent of the coast line contains a cluster of houses backed by well-wooded hills. Droves of cattle may also be seen on the fine grazing ground lining the shore as the vessel approaches **Ōminato**, a small port lying at the foot of Kamafuse-san, which here slopes down in deep ridges to the water's edge. Tanabu is 1 *ri* 20 *chō* distant by a good jinrikisha road.

Kamafuse-san. This, the highest mountain in the peninsula, 3,016 ft. above sea-level, is best ascended from Ōminato, the climb being estimated at 3 *ri*. The summit affords an extensive and unique view. Hakodate is visible, as well as most of the higher mountains of N. Japan.

Osore-zan ("The Mountain of Dread," but the name is more probably of Aino derivation). This place, famous all over the north, is not a mountain, as is commonly believed, but a hollow in the hills behind Kamafuse-san, in which are found a crater lake, a Buddhist temple, and sulphur-refining works. It lies 3 *ri* 13 *chō* (8¼ m.) from Tanabu, the way leading for 1¼ hr. over moorland, and then up and down under the shade of chestnuts and cedars (for a descent of 21 *chō* has to be made), before reaching the lake,—*Osore-ko*, which is only 690 ft. above sea-level. Densely wooded peaks surround it, those on the E. and S. rising directly from the lake, with Kamafuse towering above all. Close by, on the W. side, stands the temple of *Bodaiji*.

Legend names Jikaku Daishi as its founder, to whom the peculiar attributes of the place were revealed in a dream during his visit to China in A.D. 838. The saint's wanderings in the north, after his return to Japan, finally led him to take up his abode on Kamafuse-san, from whose summit a cormorant flying northwards indicated the object of his early dream. The annual festival takes place on the 24th day of the 7th moon, old style.

The temple buildings are well-preserved, the priests provide fair accommodation for visitors, and the sulphur baths enjoy a wide reputation for their efficacy in various ailments. To the l. of Bodaiji, a large area has been devastated by subterranean forces, boiling water and mud of every hue seethes up incessantly both through the soil and the solid rock, while all around huge rocks lie scattered about in strangely contorted shapes, the blear aspect of the scene forming a striking contrast to the green hills and the placid blue of the lake. The sulphur-refining works also stand on this side.

It would not make too long a day to vary this excursion by taking jinrikisha from Tanabu to *Obata* (3 *ri* 29 *chō*) on the N. coast, whence a walk of about 4 *ri* to Osore-zan, and returning to Tanabu by the way described above.

FOR MURRAY'S HANDBOOK.

TOYODŌ ENGRAVING OFFICE TOKYŌ.

SECTION VIII.

THE ISLAND OF YEZO.

Routes 79—83.

ROUTE 79.

Hakodate and Neighbourhood.

1. General observations on Yezo. 2. Hakodate. 3. Walks near Hakodate: Yachi-gashira, the peak, Goryō-kaku.

1.—General Observations on Yezo.

No mention of Yezo is made in the earlier historical records, and it was probably unknown to the Japanese until the period when the last of the Ainos, or Ainu, as they are called in their native tongue, were expelled from their ancient homes in the Main Island of Japan. Tradition asserts that Yoshitsune (p. 88), a favourite hero of historical romance, found refuge here from the unnatural enmity of his elder brother; and to this day his memory is revered by the simple aborigines. Later on Yezo was colonised and partly conquered by Takeda Nobuhiro, to whose descendant, Matsumae Yoshihiro, the lordship of the island was granted in 1604 by Ieyasu. Matsumae's successors, whose seat of government was at the town of Matsumae, since renamed Fukuyama, continued to rule over the western portion of the island down to 1868. From towards the end of the 18th century, the eastern half had, with the exception of a break from 1820 to 1854, been administered by officials of the Shōgunate. During the civil troubles of 1868, Admiral Enomoto took the Shōgun's fleet up to Yezo, captured Hakodate and Matsumae, and proclaimed a republic, but was forced to capitulate in the following year. After the overthrow of the Tokugawa Shōguns and the consequent mediatisation of the Daimyōs, Yezo was placed under a special department of the new government, entitled *Kaitakushi* (Colonisation Commission), and henceforth was regarded as a part of Japan proper. It received the designation of *Hokkaidō*, or North Sea Circuit, and was divided into ten provinces. Yezo had been formerly resorted to by the northern Japanese chiefly for the sake of the fisheries; but attempts were now made to induce natives of other parts of Japan to emigrate thither as agricultural settlers, and public works were commenced on an extensive scale with the object of developing the resources of the island. After large sums had been expended without adequate return, the more ambitious of these schemes were abandoned in 1881, the Kaitakushi being dissolved, and the government of the island assimilated to the prefectural system of the rest of the empire, with Sapporo as the capital. The chief ports of Yezo are Hakodate, Muroran, Kushiro, and Nemuro on the S. E. coast, and Otaru, not far from Sapporo, on the west. The interior is still for the most part covered with virgin forest, rarely penetrated except by the aboriginal Ainos in quest of bears and deer.

The characteristics of Yezo, both natural and artificial, differ in many respects from those of the Main Island of Japan. The climate is colder, the country newer, the people less polished and more independent. Few if any old temples or other historical monuments exist; but there are interesting remnants of the Aino race—hairy barbarians,—which once peopled not Yezo only, but a great portion of Northern Japan. In many places, too, relics of the stone age, which for this island has only recently passed away, are to be met with. The representative Aino village most easy of access is Piratori, one day's journey from Tomakomai, on the Muroran-Sapporo Railway. Horobetsu and Shiraoi on the same railway, Yurappu and Oshamambe on the shore of Volcano Bay are less interesting. The race and its customs are found in a purer state only in the remotest districts of the north.

Zoologically, Yezo belongs to a different sub-region from Japan proper, the deep Straits of Tsugaru forming what has been called "Blakiston's line" from the name of the late Captain T.W. Blakiston, R. A., whose researches are well-known to science. On the Yezo side of this line there are no pheasants and no monkeys, while there exist a species of grouse and the solitary snipe; the bears belong to a different species from those found on the Main Island. Yezo is also remarkable for the number of its singing birds. There are numerous other divergences both in the fauna and flora, adding their testimony to the fact that Yezo and the Main Island, though so close to each other, have been separated during long geological ages. The chief productions are herrings, salmon, *iwashi*, bêche-de-mer, fish manure and above all *kombu* (or *kobu*), a broad, thick, and very long species of seaweed, which forms a favourite article of diet not only in Japan but in China, to which latter country large quantities are exported. The most important mineral product hitherto has been coal. Gold was discovered in 1899.

For five months of the year Yezo is under snow and ice, the snow averaging about 2 ft. at Hakodate, and from 6 ft. to 8 ft. in the N. and W. of the island. The lowest reading of the thermometer at Hakodate since the establishment of regular meteorological observations has been 5°.5 Fahrenheit. On the other hand, the second half of July and the first half of August are unpleasantly hot, mosquitoes are very troublesome, and there is

an additional pest of gadflies (*abu*), whose attacks are so violent that it is necessary to keep both face and hands well protected when riding about the country. The best time for visiting Yezo is from the middle of May to the middle of July, and from the beginning of September to the beginning of November. The scenery of the island, though less striking than that of Japan proper, has a charm of its own and a certain resemblance to North-Central Europe. There is good salmon fishing in several places during the month of June, and snipe and duck shooting in the autumn, with occasionally a bear.

There are comparatively few good roads, the inns are often far apart, and jinrikishas are met with only in a few places, and *basha* on the main roads. Most journeys are performed in the saddle, horses being very numerous, though not particularly good or cheap. The usual charge for hire is about 25 *sen* a *ri*.

The Japanese inhabitants of Yezo are a mixed community, being chiefly settlers from one or other of the northern provinces. The consequence is that there is no special local dialect, but only a general use of various northern *patois*. The traveller acquainted with the standard Japanese language, as spoken in Tōkyō, will do well to remember that *i* is constantly changed into *u*, and is sometimes dropped altogether. Thus, when he hears *matsu* and *mizu* (almost *m'dz*) he must understand *machi* and *michi*. *Nū rū* (almost *n' r'*) means *ni ri*, two *ri*. In fact, the northern people seem to try to speak without opening their mouths. The population of Yezo numbers 610,000, of whom 17,000 Ainos.

2.—Hakodate.

Hakodate.

Inns.—Katsuta. Kito. Chigai-sangi. There are no hotels approaching the standard of the other open ports.

Restaurants. — Gotō-ken (*Europ. dishes*), in Suehiro-chō; Goryō-kwan, in Ōmachi.

Europ. Shops. — Kanemori, Imaichi, and Kaneni, all in the main street.

The town clusters at the foot of a bold rock, often compared to Gibraltar and known to foreigners as Hakodate Head, whose summit, locally called "the Peak," is 1,157 ft. high. Among the largest buildings are the Japanese Club, Public Hall, and Naval School. The number of foreign residents—chiefly missionaries—is small, and the town, notwithstanding its growing size and prosperity, is of little account as a port for direct foreign trade. Waterworks were constructed in 1889. The water is conveyed in iron pipes from the river Akagawa, 7 m. distant. A tram line runs from one end of the town to the other.

Good steamers connect Hakodate with Yokohama two or three times a week. Steamers occasionally run down the west coast to Tsuchizaki (for Akita), Sakata, and Niigata. There is also daily communication between Aomori, Hakodate, and Muroran, and a whole fleet of small steamers ply to places on the coast.

3.—Walks near Hakodate.

To the *Public Gardens* and *Yachi-gashira*. The Public Gardens, on the E. outskirts of the town, contain a small Museum (*Hakubutsu-kwan*). Yachi-gashira (often mispronounced Yatsu-gashira) is the name of a picturesque dell lying a little further on, which, besides being a pleasant walk, offers the attraction of a good *restaurant* called Asada-ya, situated in its own grounds and commanding a fine view. The Shintō temple of Hachiman is also prettily placed on the hillside. The village on the near sea-shore seen from here is called *Shiri-sawabe*, passing through which a walk of about ½ m. may be taken to a spot known to foreigners as *East Point*. Just at the back of this stands a curious arched rock.

The *Peak*, which used to be a favourite walk from Hakodate on account of the extensive view from the summit, is now closed to visitors, as a fort is in process of construction there. The lower summit of the peak towards the N.W., which is still accessible, well repays the climb. Both it and East Point command a good view, embracing

S.E., Shiokubi, distant 13 m.; N. Yorozu-yama, 12 m.; and next the volcano of Koma-ga-take, 22 m.; also Nanae, Arikawa, etc., across the bay. Likewise across the bay to the W. lies Moheji, a pretty village with a rivulet running through it, and a lighthouse standing on a prominent rock, N.W. of the Peak. Distant 28 m. is a mountain called Nigorigawa-yama. Behind Moheji, distant 13 m., is Karasu-dake, while to the S.W. rises Shiriuchi-dake, 22 m. The high land on the other side of the straits is plainly visible, with, on a clear day, Iwaki-san to the S.W. of Aomori.

In the opposite direction, namely, turning out of the main street to the r., a walk or ride may be taken past the gaol and barracks to a fort called *Goryō-kaku*. This disused fort, erected in the latter days of the Tokugawa regime, stands about 4 m. from the town. The moat affords excellent skating, the ice being planed and swept. When it is about 12 inches thick, it is cut and exported to the southern ports.

ROUTE 80.

EXCURSIONS FROM HAKODATE.

1. YUNOKAWA. 2. THE LAKES. 3. ASCENT OF KOMA-GA-TAKE. 4. ESAN. 5. FUKUYAMA. 6. ESASHI.

1.—YUNOKAWA.

Distance, 1 *ri* 30 *chō* (4½ m.) by jinrikisha or tramway.

Yunokawa (*Inns*, Senshin-kwan, Yōsei-kwan) is a pleasant place, owing to its pure sea air, its hot springs, and the pretty walks in the neighbourhood, especially one to *Yunosawa*, less than 1 *ri* inland. The large building l., about half-way between Hakodate and Yunokawa, is a convict prison. On the r., just before reaching Yunokawa, lies the race-course, easily distinguished by the big barn-like buildings attached to it.

2.—THE LAKES.

Distance, 7 *ri* 5 *chō* (17 m.), passing through Nanae, which is 4 *ri* from Hakodate.

The favourite holiday resort in the neighbourhood of Hakodate is that known to foreigners as **the Lakes.** The two principal lakes are named respectively *Junsai-numa* (or *Konuma*) and *Ōnuma*. They lie not far from the base of the volcano of Koma-ga-take. Their shores are covered with luxuriant vegetation, while the islets furnish objective points for those who may wish to go out boating. The lake fish can be taken with a worm, but will not rise to the fly. Junsai-numa contains prawns of a very delicate flavour. This sheet of water takes its name from a species of lily (*Limnanthemum peltatum*), which is considered a delicacy and brought in great quantities to Hakodate. No place in Yezo affords so good a field to the entomologist, especially if lepidoptera be the object of his search.

The Lakes may be reached on horseback or by carriage. The drive to *Junsai-mura*, where it is best to stay, takes from 3½ to 4 hrs. The only halting-place worthy of mention is *Nanae*, where an experimental farm has existed for many years. Three miles beyond Nanae the ground rises, and pretty glimpses of Hakodate Peak and the mountains on the mainland are occasionally obtained. At Junsai-mura, there are two *inns*, both on the l. side of the road; the semi-European one, known by the sign of Maru-san, is the better of the two. Travellers, however, should bring their own provisions.

Primitive boats for going out on the lake, and equally primitive fishing-gear, can be hired. It is a 10 min. walk hence through a pretty wood to the shores of Lake Ōnuma.

3.—Ascent of Koma-ga-take.

Itinerary.

HAKODATE to :—	*Ri*	*Chō*	*M.*
Tōgeshita	5	5	12½
Shikonoppe (a little way on)			
Yakeyama	3	18	8½
Total	8	23	21

This is the mountain whose sharp peak, 3,860 ft. (in reality only the higher side of the crater wall), forms so conspicuous an object from Hakodate. It lies nearly due N. of the town, and is reached by the road mentioned in Excursion 2. The two trips should be combined, the night being spent at Junsai-mura. Accommodation of an inferior kind may be procured a little further on, at *Shikonoppe*, and also at *Yakeyama* at the very base of the mountain. From Junsai-mura the expedition can easily be made in 6 hrs., including stoppages; and many will prefer to make it at night, in order to witness sunrise from the summit. For this purpose the carriage brought from Hakodate should be kept, so as to drive on as far as Yakeyama, —½ hr. of uninteresting road. Here horses are mounted, which, together with a guide, should be sent on ahead; and 1 hr. ride through a thick growth of underwood and of grasses that overtop the riders' heads, leads to the place where it is necessary to dismount. It is another hour's walk over sand and volcanic detritus to the lip of the crater, which commands a fine view of Volcano Bay on the one hand, and on the other of the Lakes, behind which Hakodate Bay and even the town and shipping can be distinguished. To the l. towers the wall of rock, forming what looks like a peak from most points of view. The ascent of this, though not impossible, has rarely been attempted. Traces of vegetation are found up to the very summit. On the way up there is a little platform, said to be inaccessible, which supports three curiously shaped stones popularly supposed to have been once the abode of monkeys. Beneath and in front of the spectator lies the crater. To the r. is seen *Yokotsu-dake*, itself an old volcano, whose height has been estimated at 3,800 ft.

Inside the crater a certain degree of activity is still displayed in boiling pools; and care must be taken in treading on all circles or ridges of ground that rise slightly above the general level, as they are hollow and apt to give way. The descent to the place where the horses are waiting occupies only a few minutes.

The last eruption of Koma-ga-take took place in 1856, when all the neighbourhood of the present hamlet of Yakeyama (lit. "burning mountain") is said to have been denuded of trees.

4.—The Volcano of Esan.

Itinerary.

HAKODATE to :—	*Ri*	*Chō*	*M.*
Shimo Yunokawa	1	30	4½
Oyasu	3	10	8
Toi	2	20	6¼
Shirikishinai	2	10	5½
Netanai	2	16	6
Todohokke (foot of Esan)	1	32	4½
Total	14	10	34¾

This constantly active volcano, between 1,900 ft. and 2,000 ft. high, is the first point of the island of Yezo sighted on the voyage from Yokohama. The journey thither from Hakodate may be performed on horseback in one day; but it is

better to allow three days for the whole expedition there and back. If four are allowed, the following pleasant round trip may be made: —first to the Lakes and Koma-ga-take, and thence to Kakumi on the sea-shore, where arrangements should be made for a boat to convey the party next day along the coast to Todohokke.

The bold coast affords striking views, some waterfalls which leap over rocky ledges into the sea being especially beautiful. At *Todohokke*, which affords accommodation of the usual country type, a guide should be procured to lead the party up the mountain, whose summit will be reached after an hour's walk. The S. side of the crater-wall, by which the ascent is made, has been completely blown away; the floor seethes with solfataras and springs of boiling water, and constant subterranean rumblings are heard.

5.—Fukuyama.

The quickest way to Fukuyama is by steamer, which runs daily, the passage occupying from 6 to 7 hrs. The land way, which can be done on horseback in 2 days, leads mostly along the shore as far as *Shiriuchi*, after which there are two passes, one on either side of *Fukushima*. The following is the

Itinerary.

HAKODATE to :—	*Ri*	*Chō*	*M.*
Kami-iso	3	4	7½
Moheji	2	15	6
Izumi-zawa	3	2	7½
Kikonai	1	34	4¾
Shiriuchi	2	24	6½
Fukushima	7	—	17
Yoshioka	1	9	3
FUKUYAMA	3	25	9
Total	25	5	61¼

Fukuyama, formerly called *Matsumae* (*Inn*, Ueno), is situated on the coast to the S.W. of Hakodate.

As long as the city was the residence of the lords of Matsumae, almost all the trade of Yezo passed through it, and the few native travellers of those days were obliged to come here to obtain passports before proceeding to other points. But a fatal blow was dealt to its prosperity by the destruction of property which accompanied the civil war of 1869, and by the retirement of the Daimyō to Tōkyō when the feudal system was soon afterwards broken up. It has been further injured by the growth of Hakodate; for Fukuyama possesses no harbour, merely an open roadstead. As usual in provincial Japanese capitals, the castle was built on an eminence overlooking the town. All that now remains, besides the three-storied tower, is a portion of the apartments formerly occupied by the Daimyō himself.

The greater part of the castle area has been converted into a Public Garden. Outside of this garden, as well as of the former castle precincts, stands a cluster of Buddhist temples, the remnant of a larger number which existed up to 1869. These were the finest temples in Yezo; but only two are now worth visiting, viz. *Kōzenji*, belonging to the Jōdo sect, and *Ryū-un-in*, belonging to the Sōtō sect, which latter has been the leading denomination in this district. Kōzenji, which was founded in 1533, was the burial-place of the Daimyōs' consorts, and is remarkably handsome. In the court in front of it stands a large stone image, formerly the principal object of worship in a temple now destroyed, which was called after it *Sekibutsu-dō*, that is, "the Hall of the Stone Buddha."

6.—Esashi.

Itinerary.

HAKODATE to :—	*Ri*	*Chō*	*M.*
Ōnomura	4	13	10¾
Nakayama	4	18	11
Uzura	4	18	11
Gamushi	2	18	6
ESASHI	3	20	8¾
Total	19	15	47½

The whole distance may be done by *basha* in 1 day, when the road is in good repair.

Starting from Hakodate and passing through Kameda, the traveller turns off l. to *Ōnomura*, and thence gradually ascends for a distance of 4 *ri* till the top of the pass is gained. From the summit a good view of Tengu-take, marked by three fir-trees, is obtained, and the ride to the vill. of *Uzura* may be accounted one of the prettiest in Yezo. The road winds in and out between steep cliffs above a foaming river, while the bold rocks and mountains recall the scenery of British Columbia. From Uzura a path diverges to the l. across a river to the vill. of *Tate*, 2½ *ri* distant, formerly a country seat of the Daimyō of Matsumae, but dismantled in the rebellion of 1868, only portions of the wall being now visible. The land in this district is among the most fertile in Yezo.

Esashi (*Inns*, Minami-ya, Kakui) is an old-fashioned town of 14,000 inhabitants, with a harbour unfortunately too much exposed. It nevertheless shares in the new prosperity of all this part of Yezo. High cliffs behind a Buddhist temple here command a fine view.

ROUTE 81.

FROM HAKODATE TO OTARU, SAPPORO, AND MURORAN. VOLCANO BAY.

VOYAGE TO OTARU. [YOICHI AND IWANAI; ACROSS COUNTRY TO OSHAMAMBE.] SAPPORO AND NEIGHBOURHOOD. RAIL TO MURORAN. VOLCANO BAY.

This trip includes some of the best portions of Yezo, and will show the traveller, within the limits of a week or 10 days, as fair a specimen of the island—its scenery, modern improvements, and aboriginal Ainos—as it is possible to compress within so short a time.

Good steamers leave Hakodate for Otaru every two or three days, the passage occupying 20 hrs. in fine weather. While passing through the Tsugaru Straits, where the main current always runs towards the E., the steamer hugs the cliff-bound coast of Southern Yezo. Four hrs. from Hakodate it passes the castle-town of *Fukuyama*, (see p. 535). Ahead are seen the volcanic islands of *Ōshima* and *Kojima*, and to the S., on the mainland of Japan, *Iwaki-san*, often called the Tsugaru Fuji from its beautiful logarithmic curvature. If the steamer leaves Hakodate at 2 P.M. (the usual sailing hour), she will sight the island of *Okushiri* before nightfall, and by morning will have passed *Saïl Rock* and the shrine on the cliff to which junks make obeisance by lowering their sails, and will have rounded the high cliffs of *Shakotan*. From this point it is 28 m. to

Otaru, properly *Otarunai* (*Inns*, Etchū-ya, Kito; *Europ. restt.*, Seiyō-kwan). This Aino name means "the stream (*nai*) of the sandy (*ota*) road (*ru*)." The town is now, however, entirely Japanese. Next to Hakodate it is the largest and most bustling place on the coast, the chief industry of its inhabitants being herring-fishing. A fine breakwater is in course of construction. The sole remaining evidences of the former Aino occupation of the place are flint implements and fragments of pottery imbedded in the soil, and possibly some scribbling on a rock in a suburb called *Temiya*.

This rock has terribly perplexed the learned. To begin with, are the inscriptions really inscriptions at all? If so, are they of Aino origin—but then it is almost certain that the Ainos never knew aught of writing? Or are they not rather cognate to "Bill Stumps his mark?" A few years ago the authorities caused a shed to be erected over the rock in ques-

tion, but not till the weather had exercised so disintegrating an influence on it that there is now little left to argue about.

[There is a fair road from Otaru W. along the coast to **Yoichi,** 5 *ri* 20 *chō* (better stop at the Kanemata *inn* at Okawa, 10 *chō* short of the main vill.); or one may avail of steamer leaving Otaru twice daily. A road also leads hence across the neck of the peninsula to **Iwanai** (*Inn,* Igeta), 11 *ri* 30 *chō,* on to **Suttsu,** 11 *ri,* and right round the S.W. coast of the island to Hakodate, climbing several steep passes and affording many fine views, especially between Setanai and Esashi. The way as far as Suttsu is, with the exception of the noted *Raiden-tōge* between Iwanai and Suttsu, practicable for *basha.* Snow often lies more than 20 ft. deep on this pass.

The road onward from Suttsu to *Setanai,* a distance of about 12 *ri* of alternate mountain and shore, is so rough that travellers generally prefer to go round by *Oshamambe* on Volcano Bay (see Itinerary for road hence into Hakodate on pp. 537-8), and strike off to the West coast again from a place called *Kunnui,* 2 *ri* from Oshamambe. The most beautiful object on the road is the isolated cone of *Shiribetsu-dake.*

From Setanai to Esashi there is a good road viâ Kudo, Kumaishi, and Otobe over the steep passes mentioned above. The distance, which exceeds 20 *ri* (say 50 m.), takes 2 days on horseback. Instead of continuing round the coast to Fukuyama and Hakodate, an alternative plan is to leave it at *Esashi* (see preceding page), where the road leading due E. across the peninsula takes one into Hakodate by *basha* in 1 day.]

Railway Schedule.

Distance from Otaru	Names of Stations	Remarks
	OTARU (Temiya)	
1½ m.	Sumiyoshi	
5	Asari	
10½	Zenibako	
15½	Karugawa	
19⅝	Kotoni	
22	SAPPORO	
28½	Atsubetsu	
33	Nopporo	
35	Ebetsu	
40½	Horomui	Branches to Shibetsu (Kamikawa), Poronai, and Ikushumbetsu.
47½	Iwamizawa Jct..	
53	Kiyomafu	Or Hayakita.
58½	Kuriyama	
61½	Yuni	
66	Mikawa	
71	Oiwake Jct.....	Branch to Yubari.
78½	Hayaku	
93½	Tomakomai	
100½	Shiraoi	
113½	Shikioi	
118½	Noboribetsu (Tōbetsu)	
122¾	Horobetsu	
130½	Wanishi	
133½	MURORAN	

The railway journey from Otaru to Sapporo occupies 1½ hr. The rolling stock is American, and the line is said to have been built more cheaply than any other in the world. The scenery is pretty for the first few miles, the railway being hemmed in between bold cliffs and the sea. The plain surrounding the mouth of the river Ishikari is then crossed, and the rest of the way runs over flat, marshy country, covered with trees and tall rank weeds, to

Sapporo (*Hotel,* Hōhei-kwan, originally intended for an Imperial residence; only the four rooms on the lower floor are generally available, but European visitors may obtain permission to occupy the

upper storey; Japanese *Inns*, *Yamagata-ya, Asahi-kwan).

This, the capital of the island, did not grow up naturally like Matsumae in old times and Hakodate in more recent days, in obedience to the requirements of trade. It was created by official fiat in the year 1870, and depends for its prosperity chiefly on the public institutions established there, notably on the Agricultural College which is the last remnant of the Kaitakushi, or Colonisation Commission, and on the garrison. The salmon and trout fishing for which Sapporo was formerly noted, has been spoilt by the establishment of mills. Few, if any Ainos, are now to be seen in the neighbourhood.

The *Museum*, standing in grounds that resemble an English park, contains specimens of Aino work, stone implements, and ornithological and other collections. Adjacent to the museum is a botanical garden. There are also saw-mills and flour-mills, hemp and flax factories, and a brewery, besides small theatres and various other places of amusement. Sapporo Beer enjoys much favour all over the North.

The best walks near Sapporo are to the *Nakajima Yūenchi*, or park, to the horse-breeding farm of *Makomanai*, and to the *Maruyama Park*.

The best longer excursions are :—

1. On foot or by jinrikisha to *Karikí*, distant about 1 *ri*. There take a dug-out canoe, and drift down to *Ebetsu*, spinning or fly-fishing on the way. Return in the afternoon by train.

2. By train to *Poronai*, to see the coal-mines and the convict prison. The convicts are employed in the mines.

3. On horseback or by *basha* past the Makomanai horse-farm, and through Ishiyama to *Jozankei* (*Inn*, *Satō), on the river Toyohira, where there are hot springs and good fishing. Distance, 7 *ri* 10 *chō*.

4. To the vill. of *Chitose*, 10 *ri* by horse or *basha*, whence to Lake Shikotsu, 6 *ri* on horseback only. There is a beautiful waterfall on the way, unfortunately half-hidden by dense vegetation.

Shikotsu is a crater lake, from 20 to 30 m. in circumference, noted for its weird, subaqueous formation of fissured and pinnacled rocks, which can be distinctly discerned in the clear water. A ridge, rising very steeply for 500 ft. forms the lip of the old crater, and on this lip at several points are cones, some of which are still active, attaining a height of from 2,000 to 3,000 ft. above the level of the lake.

Very rough accommodation and Aino boats for fishing are procurable. About half-way between the lake and Chitose is a *salmon-breeding* establishment (*Fukajō*), from which *Ebetsu* station may be reached in Aino boats,—a journey varied by rapids, marshes, and high banks fringed by the virgin forest. Game is plentiful. The distance from Chitose is 45 m.; and under favourable circumstances, with three men to pole in sluggish water, may be covered in 9 hrs.—Chitose can also be approached from either *Hayaku* station, whence 4½ *ri*, or from *Tomakomai* station, 7 *ri*.

Leaving Sapporo, the railway first runs E. through forest land partially cleared, and crosses the Yubari-gawa at *Ebetsu*.

Iwami-zawa (*Inn*, Zeni-jirushi) is a growing place, which steadily increases in importance.

[Here a branch line runs N. to *Shibetsu* in the district of Kamikawa in the province of Teshio, 95 miles. Those wishing to see something of Yezo in its aboriginal state may cross the island from Kamikawa to *Abashiri* on the N. E. coast,—a 4 days' journey on horseback through the forest. The path is fair, and there are shelters to spend the night in. A fine pass has to be crossed on the way.]

The line now bends south through dense forest, which continues the whole way to the coast, shutting out all view.

Oiwake (*Inn*, Shimbo).

['The branch line from this place to the *Yubari Collieries*, 26½ m., follows the windings of the Yubari-gawa, which is lined by maple-trees, and affords pretty glimpses of waterfalls].

Tomakomai (*Inns*, Inouye at station, Mizushima in the town) lies some distance from the railway.

[A 3 or 4 days' excursion may be made hence to **Piratori**, the largest settlement of the southern Ainos. The way leads 9 *ri* along the coast to *Sarufuto*, whence 4 *ri* up the river Saru. The town—if such it can be called—stands in a lonely dell, surrounded at a distance by green hills of moderate height, and is divided into two parts, an upper and a lower, each containing some fifty straw huts. These line one side of the path in single file, the family store-houses standing opposite, raised on four posts from the damp. All purely Aino villages follow the same pattern. A good Japanese *inn* was recently opened at Piratori by one named Wada; but whether it will continue is uncertain. Those who venture to accept Aino hospitality, must make up their minds for encounters with vermin of various sorts.

Another expedition from Tomakomai is to *Niikappu*, where is situated the largest horse breeding establishment in Yezo, 2½ days distant on horseback. Horses should be ordered beforehand from the inn.]

The eye wearied with the monotony of the forest now welcomes the sight of the Pacific Ocean beating in breakers on the coast; and in early summer the wealth of lilies of the valley and other wildflowers is astonishing. From here on to the end of the journey, Ainos and their huts may occasionally be seen, especially at *Shiraoi*.

Nobori-betsu station (*Inn*, Maruichi) lies ¼ hr. from the vill.; but the proper place to stay at is *Nobori-betsu Onsen* (*Inn*, *Maruichi), 2 *ri* up in the interior,—a very curious locality situated in a wide hollow above a torrent of boiling water. A mile further, and reached by a narrow wooded valley, are the solfataras, which present a weird spectacle of continuous volcanic activity, and resound with detonations whose rumblings reach the spa below.

Horobetsu (*Inn*, Suzuki) is a mixed Japanese and Aino village, the centre for many years of the Christianising and civilising endeavours of the Rev. John Batchelor, of the Church Missionary Society.

Muroran (*Inns*, Maruichi, Marui) is finely situated on a landlocked bay, but shut out from all view of the neighbouring volcanoes. It is noted for a large seashell—the *hotate-gai*, or *Pecten yessoënsis*. There is an Aino vill. 1 *ri* 20 *chō* from the town.

Steamers leave Muroran daily for Hakodate and Aomori, taking 8 hrs. to the former, and 6 hrs. more to the latter port.

Some might prefer to take the coast road round the head of beautiful **Volcano Bay**,—a secluded region in which several Aino villages exist. A detour to *Lake Usu*, either from Abuta or from Mombetsu, will be repaid by magnificent scenery. The road is fairly good, and there is tolerable accommodation on the way.

The *Itinerary* round the Bay and on to Hakodate is as follows:—

MOMBETSU to:—	*Ri*	*Cho*	*M.*
Usu	2	25	6½
Abuta	1	19	3¾
Rebunge	4	4	10
Shittsukari	5	16	13¼
Oshamambe	1	12	3¼
Kuroiwa	5	3	12½
Yamakushinai	4	22	11¼
Otoshibe	2	21	6½

Ishikura	2	11	5½
Mori	1	27	4¼
HAKODATE	11	18	28
Total.	44	34	104½

Communication between Muroran and Mori is kept up irregularly by small steamers, which collect cargo from various places on Volcano Bay.

Travellers returning overland to Hakodate from Muroran should do the first stage by the steamer that runs to Mombetsu. The stages thence are Abuta, Oshamambe, Yakubo, and Mori; but as the accommodation at Yakubo is poor, one should try to push on to Mori in a single day. Horses should be engaged at Mombetsu; but although this is a much larger place than any other on the road, there is nothing to be seen, and it is advisable to push on to *Abuta*, a mixed Japanese and Aino village with passable accommodation. Between *Abuta* and *Shittsukari* three steep hills have to be crossed, and the well-graded road which existed for a few years has dwindled through landslips to a mere horse track, and is impracticable for any kind of vehicle. At *Oshamambe* one may usually find *basha*. Hence to *Yakubo*, *Mori* (*Inn*, Yamaka), and most of the way in to Hakodate, is on the dead level through heavy sand.

ROUTE 82.

The South-East Coast and the Southern Kuriles.

During the summer and autumn, the Nippon Yūsen Kwaisha runs steamers up the S.E. Coast of Yezo, and there are also steamers belonging to smaller companies. Occasional steam communication is kept up with Kunashiri and Iterup. Those who prefer to go up the coast by land can do so on horseback; but they are warned that there is little to compensate for the hardships on the way. In many places it is a scramble over rocks by the sea-shore, and at others over steep hills. There are also six or seven large rivers to cross, which after rain are often impassable for several days. From Tomakomai, on the railway, to Nemuro is a distance of 74 *ri*, or 180 m. The chief places visited, whether the journey be made by land or by sea, are the ports of Kushiro, Akkeshi, and Nemuro.

Kushiro (*Inn*, Kanekichi), at the mouth of the Kusuri-gawa, is a busy place with good shops, and has been made a "Special Port of Export" for coal and sulphur. Fine views are here obtained of *O-Akan* and *Me-Akan*, two high mountains to the N. A railway is in course of construction southwards along the coast.

At no other place in Yezo are so many relics of the stone age to be found as at Kushiro. The hills in the neighbourhood are covered with hundreds of dwellings, which are attributed by some investigators to the *Koropok-guru*, a race believed by them to have inhabited Yezo before the Ainos. Several camps—or what have been considered such—are seen on the crests of the hills, as also two or three well-formed earthen forts, one called Moshiriya near the river, and the others at Lake Harutori, about 2 m. from the town, where likewise stands a modern Aino village.

Akkeshi (*Inns*, Oizumi-kwan, Chūgenji) is noted for its oysters, there being whole reefs entirely composed of these molluscs. An oyster-tinning establishment on the American plan has existed here for many years past. Akkeshi has an outer and an inner bay, the former for steamers and large craft, the latter, which is some 10 m. in circumference, for smaller vessels.

The coast between Akkeshi and Nemuro is remarkable for the per-

sistently tabular aspect of the mainland and of the islands near it. Of the latter, the chief are; l. Yururi, r. Takashima and Ko-Takashima, mere low ledges of rock, in spite of their names which signify "Lofty Island," and "Small Lofty Island." The high far-off mountains to the l. are Me-Akan, O-Akan, the snow-sprinkled ranges of Menashi-yama and Ō-Menashi-yama, and ahead Rausu-zan and Chacha-nobori in the island of Kunashiri.

Nemuro (*Inns*, Yamagata, Suzuki) is a thriving town, and possesses an agricultural college and a public garden, whence the distant mountains of Kunashiri can be seen to the r. The harbour is good, but freezes over completely in winter, the ice extending as far as the eye can reach.

The Kurile Islands.

The Kuriles, of which Kunashiri and Iterup are the two southernmost, derive their name from the Russian word *kurity*, "to smoke," in allusion to the numerous volcanoes which they contain, and stretch N.E. and S.W. all the way from Yezo to Kamchatka. The Japanese name is *Chishima*, or "the Thousand Isles." Originally inhabited by a shifting population of Ainos and perhaps men of some other native race, the Kuriles attracted the cupidity of the Cossacks who conquered Kamchatka at the end of the 17th century. At that time the islands swarmed with fur-bearing animals, now ruthlessly hunted to the verge of extinction. Gradually the whole group passed under Russian sway, though the Government of Yedo always asserted its right to the southernmost portion of the chain. At last, by the treaty of St. Petersburg, concluded in 1875, the Kuriles were formally ceded by Russian to Japan, in exchange for the far more valuable territory of southern Saghalien, which till then had been claimed as a Japanese possession.

The *China Sea Directory* says:—

"The fog in which these islands are constantly enveloped, the violent currents experienced in all the channels separating them, the steepness of their coasts, and the impossibility of anchoring, are such formidable obstacles, that it tries to the utmost the patience and perseverance of the mariner to acquire much knowledge respecting them. Making the Kurile Islands from the westward during a dense fog, it frequently happens that the clear sky overhead allows of the summits of some of the islands being seen over the fog. Such a glimpse to a stranger would have more the appearance of blue sky with a few light clouds (*cirri*) instead of a high mountain streaked with snow. The vicinity of land in the neighbourhood of the Kurile Islands may frequently be known by the flocks of birds * * * Seaweed is also met with in straggling patches like the ordinary gulf-weed, growing thicker by degrees till near the land it resembles a large field of very thick and strong weed. This weed entirely surrounds all the islands; and in collecting it, it has to be cut with a scythe."

From Notsu-no-saki, the headland stretching N.W. of Nemuro, to Tomari, the nearest port in **Kunashiri,** is a distance of 3 *ri*. From Nemuro it takes some 5 hrs. to reach the hamlet of *Rausu*, prettily situated on the sea-shore, 3¼ m. to the E. of the solfataras, to work which is the object of having an establishment in this place. This part of the island is thickly wooded with conifers of various species, while ferns and flowering plants form the undergrowth. Bears abound. From a clearing in the forest we get a beautiful glimpse of the singularly shaped *Chacha-nobori* (7,900 ft.), a cone within a cone, the inner and higher of the two being—so the natives say—surrounded by a lake, while away to the N.E. the sulphur is seen boiling up at four distinct spots on the flank of *Rausu-zan*. There are also several hot springs and a hot stream. One of these springs bubbles up on the beach, near the little settlement. At *Ichibishinai*, on the W. coast of the island, is a boiling lake called *Ponto*, which deposits on its bed and around its shores what appears to be fine black sand, but is practically nearly pure sulphur. The water of the lake has an extremely acid flavour.

The chief port of **Iterup,** called Staten Island by the old Dutch cartographers, is *Shana*, on the N.

side. A road leads from Shana to another town at the N.E. extremity, about 65 m. distant, and there is also a road in the opposite direction for 50 m. Horses can be obtained for the greater part of these journeys. The interior of Iterup is all dense forest, which can only be penetrated by following up the water-courses. The streams are alive with salmon from August to December, and bears are plentiful.

In 1892, Lieut. Gunji, of the Japanese Navy, with a few followers, set sail in open boats from Tōkyō to establish a colony on the uninhabited island of *Shumshu*, the northernmost of the Kuriles, only 8 miles from Kamchatka. After much suffering and loss of men and boats on the way, a remnant of the party reached Iterup, where they still eke out a livelihood by fishing and hunting.

ROUTE 83.

From Kushiro to Abashiri and Northern Yezo.

Itinerary (approximate).

KUSHIRO to :—	*Ri*	*M.*
Tōro	7	17
Shibetcha	6	14¾
Iwō-san	10	24½
Yamabetsu	—	—
Abashiri	19	46½
Total	42	102½

A road running by the side of the river has been made from Kushiro to Shibetcha; but if the traveller prefer, he can take passage in the steam launch which leaves daily. There is a fine lake, 6 *ri* in circumference, near *Tōro* (*Inn* by Matsumoto), a village consisting of two or three Japanese houses and some twenty Aino huts. At *Shibetcha* (*Inns*, Daihei, Yokota), there is a large convict settlement, also a steam factory for refining sulphur. Good salmon and salmon-trout fishing may be had here from July to October. A railway 24 m. long connects Shibetcha with the volcano of *Atosa-nobori*, or *Iwō-san*, that is, Sulphur Mountain (*Inn* at station). It is intended for the transport of sulphur from the mountain, but passengers also may get a lift.

[Not following the railway track, but turning aside for a distance of 7 *ri*, one may reach the hot springs of *Seishikaga* (fair accommodation). Four *ri* further on is another lake, called *Kucharo*, 12 *ri* in circumference, with some islands containing hot springs. The lake is deep and clear, and affords good fishing.]

Splendid views are here obtained of O-Akan, Me-Akan, and the surrounding country. The sulphur is of first-rate quality, and is exported in large quantities to America. From Iwō-san, the traveller descends to *Yamabetsu* on the seashore. There being no accommodation here, it is best to hurry on to

Abashiri (*Inn*, Ishiyama). Traces of the ancient pit-dwellers can be seen on the hills.

One may return from Abashiri to Nemuro, viâ *Shari* and *Shibetsu*, by crossing the neck of the mountainous peninsula,—a distance of about 96 m.; but the accommodation, except at Shibetsu and *Betsukai*, is wretched, none of the places passed through affording better accommodation than Aino huts.

Those desirous of exploring the N.E. coast of Yezo can do so by turning to the l. at Abashiri, whence a road leads the whole way to *Sōya*—a distance of 71 *ri* (173 m.), near the N. extremity of the island. This journey, however, is monotonous in the extreme.

FOR MURRAY'S HANDBOOK.

TŌYODŌ ENGRAVING OFFICE TŌKYŌ.

SECTION IX.

LUCHU AND FORMOSA.

Routes 84—85.

ROUTE 84.

Luchu.*

The **Luchu Islands,** which are inhabited by a race closely allied to the Japanese, and which now form an integral part of the Japanese dominions, are connected with the outer world by three lines of steamers from Kagoshima. The best are those of the Nippon Yūsen Kwaisha, which sail every 18 days. They start from Kōbe and take 2 days to Kagoshima, whence 1 day to Amami-Ōshima, and 1 day more to Great Luchu (*Okinawa*). Including stoppages, the voyage occupies altogether 6 days. The boat generally remains a couple of days at Nafa, before returning the way she came. Communication with the outlying Miyako-jima and Yaeyama groups is less frequent and regular. No European food is supplied on board the steamers.

The royal family of Luchu derived its origin from the semi-mythical Japanese hero Tametomo (see p. 166), who is said to have allied himself with the daughter of a native chieftain, and to have overthrown the previously ruling house. In the 15th century the Ming dynasty of China laid claims to the archipelago, and at the beginning of the 17th century it was conquered by the Japanese under the Daimyō of Satsuma, who permanently annexed Amami-Ōshima to his feudal domains, but left Great Luchu to a semi-independence. The Luchuans continued to pay tribute both to China and to Japan till the year 1879, when the king was brought captive to Tōkyō, and the government re-organised as a Japanese prefecture under the name of *Okinawa Ken*. The name Luchu is pronounced *Ryūkyū* by the Japanese, *Dūchū* by the Luchuans themselves. To the double allegiance so long acknowledged by this little island realm, may be traced the mixture of Japanese and Chinese peculiarities in the manners and customs of its inhabitants. The language, though cognate to Japanese, is sufficiently distinct from it to render natives of the two countries mutually unintelligible. Japanese, however, is the *lingua franca* of the ports.

*For a fuller description of these islands and their inhabitants, see the *Journal* of the Royal Geographical Society for April, May, and June, 1895.

There is a decent *Inn* (Ikebata) at **Naze,** the little port of Ōshima, and two (Ikebata and Asada) at **Nafa,** the chief port of the island of Okinawa, and the most flourishing and interesting place in the whole archipelago. Here it is the fashion to supplement the Japanese fare by beef and pork. Nowhere else in the islands can even Japanese food be counted on, as the Luchuans subsist almost exclusively on sweet potatoes and on a kind of sago obtained from the pith of the *Cycas revoluta*, a small tree resembling the sago-palm, which grows in immense quantities.

As there are scarcely any roads in the island, most journeys have to be accomplished either in palanquin or on the backs of the diminutive but hardy Luchuan ponies. There is, however, an excellent jinrikisha road of 1 *ri* 11 *chō* (3¼ m.) from Nafa to **Shuri,** the capital of the former Luchuan kings, whose castle, now held by a Japanese garrison, occupies a grand position on the top of the highest of those many coral crags that form so striking a feature of the landscape throughout Southern Okinawa. The constant outcrop of coral on the surface of the soil renders walking very arduous. Winter is the best season for visiting Luchu, the thermometer then ranging from 55° to 60° Fahrenheit, whereas in summer it stands at and over 90° both day and night. The climate is nevertheless healthy, owing to the frequent sea-breezes.

The traveller with a couple of days to spend while his steamer lies loading sugar or other island produce, cannot do better than devote one of them to seeing Nafa and Shuri (special permit from prefecture necessary for *interior* of Castle, but scarcely worth the trouble), and the second to an expedition on horseback to a place called *Futemma*, 4 or 5 *ri* distant, where there is a cave with stalactites, containing a shrine dedicated to the

goddess Kwannon. The innkeeper will borrow a European saddle for the occasion. One can thus gain a fairly good idea of scenery which is at once pretty and original. *Kakazu Banta*, 2 *ri* from Nafa on horseback, is said to be a pretty spot.—The large, white, horseshoe-shaped structures that lie scattered broadcast over the face of the land are family vaults, wherein the bones of many generations are deposited in urns, after having been picked and washed.

As there is nothing to see in **Amami-Ōshima**, a stay at Naze is not recommended. The outlying islands (*Sakishima*) of the Luchuan archipelago, stretching in the direction of Formosa, are similarly uninteresting, except to the specialist; and even a brief visit to the **Yaeyama** group (*Ishigaki-jima* and *Iriomote*) is perilous, on account of the dreadful malaria which prevails there at all seasons.

The Luchu Islands produce some special fabrics which are much esteemed by the Japanese. These are the *Ryūkyū-tsumugi* (silk), the *Satsuma-gasuri* (cotton), the *bashō-fu* or *aka-bashō*, made of the fibre of a tree closely allied to the banana, and especially the *hoso-jōfu* (hemp). This latter comes from **Miyako-jima**, where the weaving and dyeing of a single piece (*it-tan* = 9⅓ yds.) occupies as long as six months. Consequently only small quantities are manufactured, and prices are high,—from 10 *yen* to 30 *yen* a piece. The *Satsuma-gasuri*, as its name serves to indicate, is often erroneously mistaken for a specialty of the province of Satsuma, whereas the stuff there fabricated is but an imitation of a Luchuan original (see p. 485).

ROUTE 85.

Formosa.

1. General information. 2. Kelung, Taihoku, and Tamsui. 3. By steamer round the coast. 4. Mount Morrison and Mount Sylvia.

1.—General Information.

Formosa, called *Taiwan* by the Chinese and Japanese, is an island 225 miles long by 60 to 80 miles broad, being roughly about half the size of Ireland, and lying between 20° 56′ and 25° 15′ North latitude, and 120° and 122° East longitude. The western coast is a low, alluvial plain, some 20 miles broad at its widest, settled by Chinese colonists, most of them from the neighbouring province of Fohkien, called Hoklos, the rest Hakkas from the province of Canton. The remainder of the country is mountainous, with the exception of the rich plain of Giran on the east coast and some highly fertile valleys in the neighbourhood of Kwarenkō and Pinan. It is clothed with virgin forest, and scantily peopled by savage aborigines of Malay race, speaking many dialects mutually unintelligible, and often engaged in internecine strife. Some tribes are ardent hunters, others less so, except it be for Chinamen's heads, as each young man—at any rate in the northern districts—is bound by custom to produce such a bloody trophy before he can marry. All occupy themselves with the cultivation of rice, maize, yams, and other vegetables. Along the border, between the savages and the Chinese, live the *Pepohoan* (Jap. *Jikoban*), or semi-civilised natives, who combine to some extent the customs of each. On a large portion of the east coast, the mountains rise sheer from the sea, range above range, to

a height of 7,000 ft., forming the highest cliffs in the world.

The most valuable productions of Formosa are rice and sugar cultivated in the plains, tea in the north, and camphor which is obtained from the giant camphor-laurels that grow in the forests of the north and centre. The banyan, the screw-pine, the areca palm, the banana, and the pine-apple characterise the plains. The mineral wealth of the island has not yet been systematically exploited; but coal, sulphur, and petroleum have been worked to a limited extent, and gold is known to exist.

The *climate* is hot, wet, and extremely malarious during the greater part of the year. The driest and best months in the north are October, November, and the first half of December; in the south, December to March. The typhoons, for which these regions are notorious, are less to be feared in Formosa itself than on the adjacent seas, as most of them, deflected by the lofty mountain mass, either pass up through the Formosa Channel, or else sweep to the N.E. over the islands of Botel Tobago and Samasana.

The island seems to have been discovered about the beginning of the seventh century by the Chinese, who, however, did not permanently settle the western coast till eight or nine hundred years later. The first Europeans to sight it were the Portuguese, who bestowed on it the name of *Formosa*, that is, "the Beautiful," which has remained in general use ever since. The Dutch, the Spaniards, the English, and the Japanese all gained a temporary footing on the island in the seventeenth century. The most remarkable of the many adventurers in this remote corner of the Eastern seas was Koxinga (Kokusen-ya), the son of a Chinese pirate by a Japanese mother. He drove out the Europeans, and established a dynasty which lasted from 1662 to 1683, when it was subdued by the Manchu invaders who had recently seated themselves on the throne of Peking; and thus, for over two hundred years, Formosa was incorporated in the Chinese empire.

The Japanese made a descent on the island in 1874, in order to punish the savages for the murder of some shipwrecked Luchuan fishermen,—an astute stroke of policy which helped to substantiate the hitherto doubtful claim of Japan to the archipelago of Luchu. Formosa was ceded to Japan in 1895, at the conclusion of her victorious war with China. The Japanese administrative system has been introduced, though not as yet with much success. The island is at present divided into three prefectures, called respectively *Taihoku*, *Taichū*, and *Tainan*, that is, Northern, Central, and Southern Formosa. Those desirous of more particular details concerning the history of Japan's new dependency are recommended to peruse Dr. L. Riess's "*Geschichte der Insel Formosa*," published as Part 59 of the "*Mittheilungen der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens*." A volume by J. W. Davidson, entitled *The Island of Formosa Past and Present*, is in preparation. There also exist works by Rev. Dr. G. Mackay and Rev. J. Johnston, giving much information relative to missions and to the manners and customs of the natives.

A collection of weapons, ornaments, and wearing apparel of the head-hunting tribes and other aborigines of Formosa, may be seen at the Imperial Museum, Tōkyō.

Formosa is still (1900) in a very unsettled state, owing to frequent risings of the Chinese. Government officials themselves have to be guarded by an escort; and foreigners, even if willing to take the risk, are not as a rule allowed to penetrate into the interior. Thus practically only the capital, Taihoku (Chin. Taipeh) and the larger ports are accessible.

Should the conditions of travel improve, the visitor ought to take with him a light camp bed, sheet blanket, pillow, and mosquito net, all to roll up into a waterproof case. Many of the Japanese rest-houses in the rougher parts have only an earthen floor, with a strip of matting on a raised wooden bench.

Passports, though obsolete in Japan proper, are still required for Formosa. According to circumstances, local passports are issued by the resident Japanese authorities, on application through the foreign consuls. When the civilising efforts of the government shall have restored order and open-

ed up roads and railways, there can be no doubt that the scientific traveller will find in this little explored island on ample field of research. The *accommodation*, too, will then become more passable. At present, cleanly Japanese inns exist only in the capital and the ports, and Japanese accommodation of sorts along the railway and tramway lines. Elsewhere such accommodation as exists is Chinese, consequently filthy.

There is no trouble from insurgents or savages in the Pescadores. The best *season* for visiting that archipelago is April and May; but the bare, low, wind-swept surface and the Chinese population of fisher-folk offer little interest.

The *population* of Formosa, when the first census was taken at the end of 1897, was 2,745,000, exclusive of the aborigines, who are believed to number not more than 100,000 altogether. The Pescadores contain 52,000.

Steam communication is carried on principally by the Nippon Yūsen Kwaisha (Japan Steamship Company) and the Ōsaka Shōsen Kwaisha,—Kōbe being the usual starting-point. The passage from Kōbe to Kelung viâ Moji takes 4½ days; if various ports in Japan and the Luchu Islands are touched at, 6 or 7 days. There is also steam communication between the Formosan ports of Tamsui and Anping and the ports of Amoy, Foochow, Swatow, and Hongkong. A regular service of steamers has been established right round the coast of the island, and also up and down the western coast, including the Pescadores; but it has been observed that the steamers have an unpleasant way of starting at night, and of passing the most picturesque spots also during the night.

A *railway*, as indicated below, connects Taihoku with Kelung, the chief port. A much longer one, already completed as far as Shinchiku, will traverse the island from north to south, connecting Taihoku with Tainan. Indeed, there already exists a narrow-gauge tramway,—open trucks furnished with seats and pushed by men,—which might be availed of; but the country traversed, with the exception of a few low hills near Byōritsu, is for the most part flat and dull.

2.—Kelung, Taihoku, and Tamsui.

Kelung, Jap. *Kiirun* (*Inn*, Taihei-kwan), is beautifully situated a little to the E. of the northern extremity of Formosa, on the shores of a deep bay backed by a mountain range. It is the chief port on the island,—the only one in fact that can be entered by large steamers; but they have to lie about 1 m. from the town. The scenery gains charm from the wealth of feathery bamboos all around, and from an islet in the centre of the bay. This latter, called *Palm Island* by the European residents, has some curious rocks, and forms a pleasant little excursion by boat.

Taihoku is reached in 1½ hr. from Kelung by a somewhat rough line of railway, passing through beautiful country.

As the multiplicity of names given to this city and its suburbs is apt to cause confusion, the visitor should understand that *Taihoku* in Japanese and *Taipeh* in Chinese are merely different pronunciations of the same ideographs. Taihoku (Taipeh) is properly the name of that part of the city which lies within the walls, and is now mainly occupied by the Japanese official class, the garrison, etc. The quarter outside the walls, where the European settlers dwell, is called *Twatutia* (pronounced *Taitōtei* by the Japanese). It stretches northward along the river Tamsui-yei, which flows down to the port of Tamsui, about 10 m. distant. There is yet another quarter of the capital, called *Manka* by the Japanese, *Banka* by the Chinese, inhabited by both nations, but with the Chinese as usual in the majority. The total Japanese population (officials excluded) of Taihoku, Twatutia, and Manka together is 5,850; of Chinese, 112,000.

The railway station stands in

Twatutia (*Inn*, Nishiki-kwan). Jinrikishas are in attendance. The best *inn* at Taihoku is the Chōyōgō, close to the prefecture. Sights, properly so called, there are none; but the aspect of the life of the Chinese population will interest almost every traveller, whether he come from Europe or from Japan, and a visit might be paid to the *Opium Factory*. This drug, whose use the Japanese government discourages without here absolutely prohibiting, is kept as a strict official monopoly. The *Botanical Garden* on "Ferry Hill," called *Maruyama* by the Japanese, ¼ hr. out of the town by jinrikisha, affords an excellent view.

A pleasant excursion through varied scenery can be made by jinrikisha or chair, or else boat, to the sulphur springs of

Hokutō, (good accommodation at the Shōtō-en), on the r. bank of the river, ½ hr. walk from the landing, and about 7 m.—say 1½ hr.—from Twatutia. The river is also the usual way of reaching *Tamsui*, about 10 m. distant, to which place passenger boats run daily; but a private one had best be engaged. Tide favouring, the boats slip down in 2 hrs., otherwise 2½ hrs.

It is also possible to go from Taihoku by rail to *Shinchiku*, 43 m.; but the country is flat and dull.

Tamsui (*Inn*, Kōchi-ya), alternatively known to the Chinese and resident Europeans under the name of *Hobe*, is a beautifully situated, but uninteresting seaport town on the N.W. coast, with a bad harbour. It has a population of 7,000, of whom 150 Japanese, excluding officials. *Kwannon-yama*, a striking feature, rises to a height of 2,000 ft.; and to the E. and N. E. are still loftier peaks,—over 3,000 ft. The *British Consulate* for Northern Formosa is located here in the remains of a Dutch fort three centuries old, and having walls more than 6 ft. thick. A branch office has been opened at Twatutia.

3.—By Steamer Round the Coast.

As made by the best steamers of the Ōsaka Shōsen Kwaisha, the voyage round Formosa, calling at the Pescadores, occupies 9 days.

Leaving Kelung, the first place touched at is **Su-ō** (no accommodation); but it is an easy day on foot or in chair to *Giran* (Chin. *Ilan*), where fair accommodation can be had. Some 4 *ri* N. of Giran, and also 3 *ri* S. of it, colonies of Pepohoan can be visited. Others exist near Su-ō itself.

It is a little to the south of Su-ō that begins the magnificent line of precipitous mountains, or rather *cliffs*, which, with few interruptions, characterise the E. coast of Formosa down to latitude 23°. The lower third of the total height of these mountains (5,000 ft. to 7,000 ft.) is almost perpendicular. All the rest, except on the sea face, is clothed from base to summit with the densest vegetation; and the gigantic wall of rock is riven every few miles by huge gorges of unparalleled grandeur. The seawall of Hoy in the Orkneys and the cliffs of the Yosemite valley fade into insignificance by comparison.*

Some 4 hrs. steam from Su-ō brings one to **Kwarenkō**, standing on a part of the coast entirely occupied by friendly barbarians, who assist in landing the cargo.

The mouth of the Pinan river is the next place touched at, the town of **Pinan** lying some distance inland. Another name for it is *Taitō*.

The lofty island of **Botel Tobago** (Jap. *Kōtōsho*), which the steamer leaves on the l., is inhabited by a gentle though uncivilised race, having customs which strikingly diverge in many points from those of their congeners in For-

*This description is abridged from Dr. Guillemard's *Cruise of the Marchesa*.

mosa. Their boats, high both in prow and stern, call for notice, as does the complicated construction of their dwelling-houses, which include, in different storeys, a sleeping-room and separate work-rooms for men and women, besides a storehouse, a boat-house, and an outlook. The lower storey is partly below the level of the ground.

South Cape, with its fine lighthouse, is then rounded, and the steamer calls in at *Nanwan* (South Bay).

[With a smooth sea, the traveller desirous of seeing something of the interior, should land here and proceed viâ Kōshun to Shajō. No part of the island is so free from danger and difficulty as its southern extremity, the aborigines of the *Botansha tribe* being now quite friendly. They it was who murdered the Luchuan fishermen referred to on p. 545; but their affections were won by Marshal Saigō's conciliatory treatment of their chiefs.]

The steamer then continues on to **Shajō,** 5 or 6 *ri* inland from which lies the territory of the Botansha tribe. Better accommodation than Shajō can afford, is found 2 *ri* off at the walled city of *Kōshun* (Chin. *Hêngchun*). Quantities of buffaloes are bred in this district.

Takao (*Inn,* Takao-kwan), pop. 6,800, stands very prettily on two sides of a large lagoon, connected with the sea by a chasm in the rocks only 70 yds. wide. It is one of the treaty ports, and has a *British Consulate*; but the consul usually resides at Anping. Here also the foreign merchants of Anping have branch establishments, which they frequently visit during the sugar export season,—January to June. —*Chêngkim,* 3 m. to the E. of Takao, is the headquarters of a Spanish Roman Catholic Mission. *Hōzan* (Chin. *Fêngshan*), 2½ *ri* from Takao, is a flourishing Chinese city, reached by boat for about 1 *ri* up the lagoon, whence by chair or on foot along the flat.

A line of railway has been built (1900) along the 24 miles separating Takao from

Anping (*Inn,* Anping-kwan), the next important roadstead on the coast. The sea is here so shallow that ships have to lie 2 miles off, and the landing is so bad that passengers are conveyed ashore in what are called *tekpai,*—strange craft resembling a tub on a raft. One may also reach Anping overland from Takao by chair in 10 or 12 hrs. passing through *Ji-chonhang, Akōten,* and *Koo-sia,* each about 8 miles apart,—a tedious trip over perfectly flat country. There is also a Décauville tramway,—not recommended. Anping is an ugly place surrounded by mud flats, and the malaria during the wet season is specially to be feared in all this neighbourhood. Here stand the houses of a few European merchants engaged in the sugar trade, of which this is the chief and growing centre. It also does a considerable business with the Shūshū and Horisha districts, when the country is not too much disturbed by insurgents.

The ruins of *Fort Zelandia,* in the settlement of Anping, preserve the memory of Dutch rule in Formosa. Built in 1626, it was besieged and eventually taken by Koxinga in 1661. The site has been appropriated to residences for the Japanese custom-house officials.

The population of Anping is 4,000 Chinese, and 200 Japanese.

The walled city of **Tainan** (*Inn,* *Shi-shun-en, with garden in willow-pattern style), capital of Southern Formosa, lies about 2½ m. inland by jinrikisha. It is the largest place in the island, full of life and bustle, with a Chinese population of about 100,000, and 2,300 Japanese, exclusive of the garrison. This place was formerly known as *Taiwan-fu,* and was the chief seat of the Chinese adminis-

tration of Formosa until the year 1886, when it was removed to Taipeh (Taihoku). For a Chinese city, it is fairly clean and well-laid out and paved, and possesses several fine temples, clubs, and guildhalls, besides numbers of excellent shops, where European articles may be obtained. A few British merchants and missionaries reside here. Here, too, are the remains of an old Dutch fort.

The **Pescadores** (Jap. *Hōkotō*) are a small archipelago lying on either side of the Tropic of Cancer, and included in the jurisdiction of the Governor-General of Formosa. The land, chiefly of basaltic formation, is flat, and the soil poor, and the prevalence of violent N.E. winds for half the year prevents the growth of trees. Typhoons also exert their full fury in the *Pescadores Channel*, which is consequently littered with wrecks. An obelisk erected on one of the smaller islands (Sand Island) commemorates the wreck of the P. and O. steamer "Bokhara" in 1892. The population is Chinese; almost all are fishermen, whence the Spanish name which has passed into general European usage. Dried fish is the only article of export.

From Anping to **Makyū** (Chin. *Makung*), the chief place in the archipelago, is a run of 5 or 6 hrs. by steamer. But as there is no accommodation and little if anything to see, no traveller is advised to stay there. Should he do so, he would be obliged to remain on the islands for at least 10 days until another steamer arrived,—unless, indeed, he cared to cross over to Anping by junk.

4.—Mount Morrison. Mount Sylvia.

Mount Morrison, 14,500 ft. by barometrical measurement, has rarely been ascended, owing to the want of paths through the virgin forest, the presence of the savages, and the superstitious objections raised by the latter even when friendly. It is best reached from the west coast viâ *Unrin* and *Rinkiho*, which latter is the nearest place inland inhabited by the Chinese, who number about 1,000. Dr. S. Honda, of the Imperial Japanese Forestry Department, from whom our information is derived, took 12 days from Rinkiho to the top of the mountain and back. Chinese porters were engaged—not without difficulty—at Rinkiho, and all necessaries of course carried, nothing being met with on the way but two or three villages of the aborigines. The whole distance had to be done on foot, the absence of paths and bridges making riding impracticable. The first few days were heavy travelling through primeval forests of palms, banyans, cork-trees, and camphor-trees of enormous size, with tree-ferns and interlacing creepers, and here and there dense thickets of rattan, or long stretches of grass higher than a man's head; from 6,000 ft. onward, gigantic cryptomerias and chamæcyparis; at 7,000 ft., pine-trees; at 9,500 ft., a broad plateau, where the majestic summit came in view. Then more alternations of forest and long grass up to the top, which consists of several small peaks, and commands a magnificent panorama of almost the whole island, with the sea both east and west, and mountain peaks innumerable.

Mount Morrison is not volcanic, though some very hot springs are met with on the way. It consists of argillaceous schist and quartzite, and is steepest on the north side, least so on the south. Deer and boars abound. The Japanese have renamed Mount Morrison, calling it *Nii-taka-yama*, that is, the "New High Mountain," in allusion to the fact of this, the last to be added to the empire, being also the highest, —higher even than Fuji itself.

It stands nearly under the Tropic of Cancer. No trace of snow was found there in the middle of November, though the temperature fell below freezing-point at night. The idea entertained by the Chinese as to the existence of eternal snow on Mount Morrison would seem to rest on nothing more than the presence of some conspicuous slabs of white quartz. The mountain is, however, visible from comparatively few places, owing to the high ranges that surround it.

Mount Sylvia, renamed *Setsu-san,* or the "Snowy Mountain," is the second highest point of the island and of the empire,—12,800 ft. It lies in latitude 24°.30′ N., and would probably be best ascended from the neighbourhood of Shin-chiku. Rev.Dr. Mackay describes an attempt to make the ascent from Tamsui – 3 days' journey to the base —under the guidance of a friendly savage chief. It failed owing to a superstitious notion of the latter, who, after the fashion of his people, going out to ascertain the divine will by listening to the song of birds, found the augury unfavourable, and compelled the party to return.

CORRECTIONS AND ADDITIONS.

P. 107, line 13 from bottom.—For "Kōkendō," read *Nōkendō*.

P. 152.—*Tōnosawa*. Add Tamanoyu Hotel.

P. 175.—Travellers bound for Shōji might push on the first day past Yoshida to *Funatsu* (*Inn*, Naka-ya or Funatsu Hotel).

P. 244, middle.—Another interesting festival at Nagoya is the *Feast of Lanterns*, held on the 13th-14th days of the 6th moon, old style, when the whole town is illuminated.

P. 245.—A pretty festival called *Kawa Matsuri* is held on the river at Gifu on the 16th day of the 6th moon, old style.

P. 323.—*Kyōto*. Add Miyako Hotel, Awata.

P. 355, line 4.—For 380, read 350.

P. 424, line 15.—For 1863, read 1864.

P. 544.—Our map of Formosa having been reproduced by permission from one published by the Tōyōdō, a few divergences from the standard spelling employed in the text have unavoidably been retained.

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(*When there are several references, the most important is given first.*)

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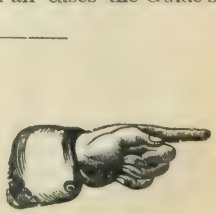

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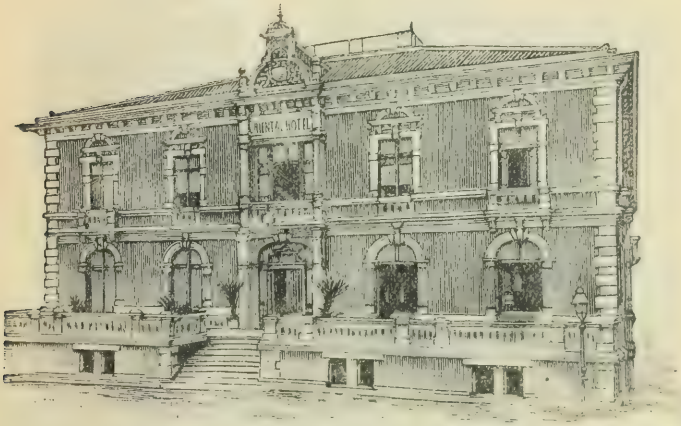

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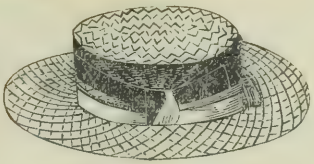

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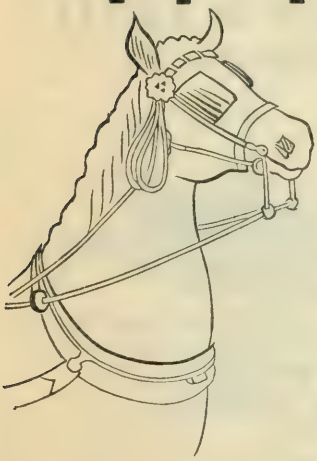

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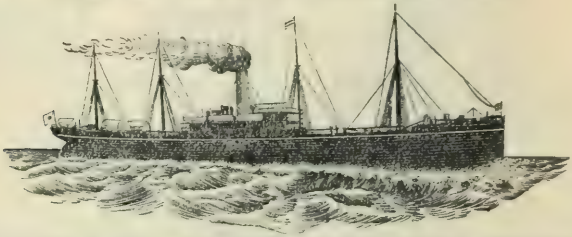

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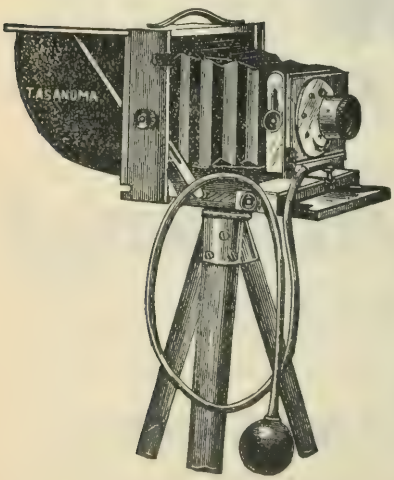

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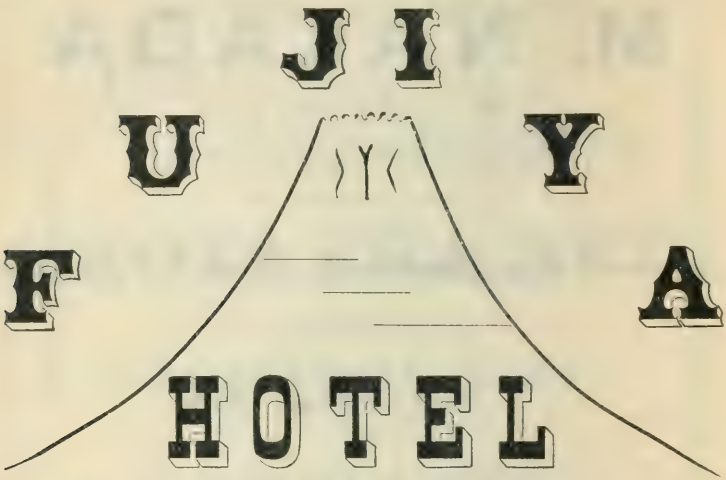

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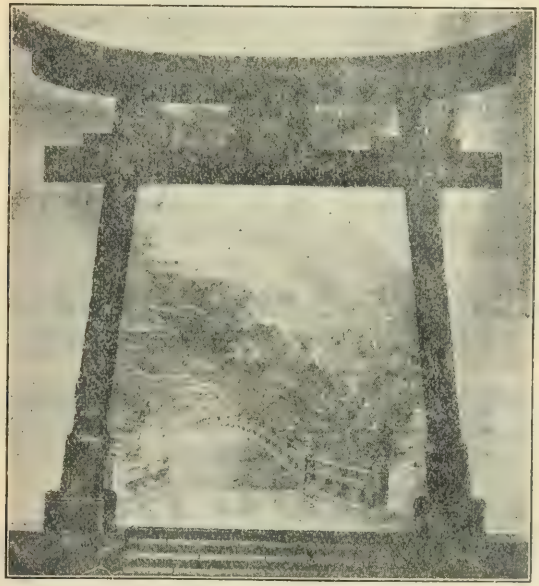

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FURS and SLIPPERS

NIKKO, JAPAN.

NAGOYA HOTEL

Five minutes from the Railway Station.

T. TAKATA, ... PROPRIETOR.

SHŪKINRŌ HOTEL

Sakae-chō, Nagoya, Japan.

THE SHŪKINRŌ, recently rebuilt in OLD JAPANESE STYLE, has long been celebrated for its BEAUTY and EXCELLENCE.

THE SHŪKINRŌ offers to foreign guests FIRST-CLASS ACCOMMODATION and treatment in characteristically Japanese style, and with EUROPEAN or JAPANESE FOOD at choice, accompanied by KINDNESS, POLITENESS, and MODERATE CHARGES.

Shinachū Hotel

NEAR STATION

NAGOYA

BEST

Foreign Accommodation

TRADE MARK

ANDO JUBEI.

MANUFACTURER OF AND DEALER

IN

ARTISTIC CLOISONNÉ WORK.

PATRONISED BY THE IMPERIAL HOUSEHOLD.

CHIEF ESTABLISHMENT at
No. 110, Tamaya-chō Shichōme, Nagoya.

BRANCH at No. 1, Motosukiya-chō Shichō-me, Kyōbashi-ku, Tōkyō.
TELEPHONE No. 1023, SHIMBASHI.

TRADE MARK

SUZUKI, HONDA & CO.

Fine Cloisonné

Manufactory.

ALL ORDERS PROMPTLY EXECUTED.

Shinyanagicho Nichome,

NAGOYA, JAPAN.

KINDAYU HOTEL

IKAO, JOSHU.

HAS BEST ACCOMMODATION for the reception of Foreign Visitors. The Rooms are large, and arranged so as to command views of fine natural scenery.

In this Hotel, everything is kept clean and neat.
Provisions are daily supplied fresh and pure.
Wines, Spirits and Beer of the Best Brands.

HOT SPRING BATHS READY AT ANY MINUTE.

CHARGES EXCEEDINGLY MODERATE.

Foreign Tourists & others are respectfully invited to visit the above Hotel.

I beg to inform the public that the establishment known as the MURAMATSU HOTEL has been made over to me, and that business has now been commenced.

K. KIGURE, Proprietor.

FUJIYA HOTEL (Taikyoku-kwan),

NAGANO.

With branch at Yoshida Station.

ELEGANT APARTMENTS, COMPLETELY FURNISHED, SPLENDID VIEWS.

PATRONISED BY THEIR IMPERIAL HIGHNESSES PRINCE KITA-SHIRAKAWA, PRINCE KOMATSU, PRINCE ARISUGAWA, PRINCE KAN-IN, AND PRINCE KWACHŌ.

Tenryū-gawa Boat Company

LIMITED.

TOKIMATA, SHIMO-INAGŌRI, PROVINCE OF SHINSHŪ, JAPAN.

THE HEADQUARTERS OF THIS COMPANY are located 5 miles to the south of the village of Tokimata. The Company undertakes the **TRANSPORT OF PASSENGERS AND GOODS** down the TENRYŪ-GAWA to NAKANO-MACHI on the TŌKAIDŌ, no effort being spared to secure **COMFORT** and **SAFETY,** while the panorama of this rocky valley, celebrated throughout the world, may be enjoyed during the passage, and is certain to delight every traveller, especially all true lovers of nature.

The entire journey occupies but a single day.

RYŪSHI-KWAN

IIDA, PROVINCE OF SHINSHŪ.

This **FIRST-CLASS HOTEL** offers every convenience and facility to travellers bound for the *Rapids of the Tenryū-gawa.*

Sawayanagi Sōkichi,
PROPRIETOR.

SHŌGODŌ HOTEL

Iida, Province of Shinshū, Japan.

ŌTA TŌTARŌ, - - PROPRIETOR.

THIS HOTEL, which occupies a quiet site away from the noise of the town, contains a large number of NEWLY BUILT ROOMS for guests. It is HANDSOMELY FURNISHED, commands BEAUTIFUL VIEWS, and enjoys all the FRESH BREEZES. Travellers are treated with GREAT ATTENTION and POLITENESS, and those bound down the RAPIDS OF THE TENRYŪ-GAWA will find it a specially convenient starting-point, as the place of embarkation is only 5 miles distant to the South, and may be reached in 1 hour by jinrikisha.

Yamada Hotel

(*UNI-KWAN*), *ISE.*

WE beg to inform the Public that OUR HOTEL is situated in the centre of the holy, SACRED PLACE OF YAMADA, ISE, **commanding the most magnificent views** of the place. No Hotel in the interior can equal **our excellent cuisine, strict attention, clean and airy rooms.** The NAIKU and GEKU are within a short walk, the jinrikisha excursion to FUTAMI, ASAMA-YAMA, TOBA, and HIYORI-YAMA, is most enjoyable; while the **Ise Ondo dancing** will make your evening very agreeable.

GONIKWAIKWAN HOTEL

5 Minutes' drive from Yamada Station, Ise.

THIS FINE HOTEL is situated on a hill, surrounded by most picturesque views, and near the SHRINES of ISE. The **ROOMS** are well-furnished in European style, affording cheerful accommodation. The **CUISINE,** both European and Japanese, is excellent and cheap, and the aim of the management is to provide for the comfort and pleasure of guests.

Bazaar attached, for the exhibition and sale of local products.

ABURAYA HOTEL

FURUICHI, ISE.

ELEGANT BUILDING,

Beautiful Garden Purely Japanese.

SITUATED IN THE HIGHEST PART OF THE TOWN.
ROOMS BEAUTIFULLY DECORATED WITH OLD PAINTINGS.

THE STAGE FOR THE ISE ONDO DANCE STILL EXISTS WITH HISTORICAL RELICS OF THE CELEBRATED DRAMA.

CHARGES MODERATE.

S. ABURAYA, - - - - - - - Proprietor.

Daitō-kwan Hotel

SHIZUOKA.

FIRST-CLASS ACCOMMODATION.

TERMS MODERATE.

This Hotel has the best position in Shizuoka, only 3 minutes' walk from the Railway Station.

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S. KOMAI,

MANUFACTURER OF

FINE ARTISTIC

DAMASCENE WARES.

Inlaid Work of Gold & Silver on Metal Ware.

No. 70, Shinmonzen,

KYŌTO.

VISITORS ARE CORDIALLY INVITED.

The Oriental Hotel,

LIMITED.

No. 80, KYO-MACHI, & No. 87, NAKA-MACHI.

THE ONE FIRST-CLASS HOTEL OF KOBE.

RUDYARD KIPLING, in his popular work "From Sea To Sea," writes of this world-renowned house as follows :—

"A house where you can dine.....Do not merely feed you..... If the *Pioneer* were a medium for puffs, I would write a leading article upon your potato salad, your beefsteaks, your fried fish, and your staff of highly trained Japanese servants in blue tights, who looked like so many small Hamlets without the velvet cloak, and who obeyed the unspoken wish. No, it should be a poem, a ballad of good living. I have eaten curries of the rarest at the Oriental at Penang, the turtle steaks at Raffles at Singapore still live in my regretful memory, and they gave me chicken liver and sucking pig in the Victoria at Hongkong which I will always extol. But the **ORIENTAL** at **KOBE** was better than all three. Remember this, and so shall you who come after slide round a quarter of the world upon a sleek and contented stomach."

K & K
YOKOHAMA
37, Water Streat
Opposite the "GRAND HOTEL"

K & K
KOBE
No. 81.
Opposite the "ORIENTAL HOTEL"

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STANDS FOR

KUHN & KOMOR

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OPPOSITE THE "**ORIENTAL HOTEL**"

Great Specialities of all Classes of Antique and Modern

Fine Art Curiosities

IVORY, PORCELAIN, SILKS, LACQUER WARE, GOLD & SILVER ORNAMENTS, CLOISONNÉ, CABINETS, ETC. ETC.

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Have the best packers, and warrant goods to arrive at destination in GOOD ORDER.

English spoken,
On parle Français,
Man spricht Deutsch,
Magyarul beszélünk.

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Under the
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"CENTRAL HOTEL BUILDING"

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HIRANO MINERAL WATER COMPANY.

THE only mineral water of the Orient which received the highest award and diploma at the World's Fair Columbian Exposition, 1893. This sparkling mineral water is bottled in its natural state at the springs, and put up in cases of 4 dozen each Pints and Quarts. The managing Agents beg to warn the public against the piratical imitations of so-called Hirano Waters, which are constantly being put on the market to deceive people.

Shippers and the trade supplied.
Prices forwarded on application.

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WINE AND SPIRIT MERCHANTS

ALWAYS ON HAND LARGE STOCKS OF

Champagnes, Brandies,
Whiskies. Hocks,
Burgundies. Liqueurs.

STOUT, ALE, ETC., ETC.

H. E. REYNELL & CO.

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and SHANGHAI, CHINA.

ASK FOR *Tansan*

The most palatable and wholesome natural mineral water known.

Sole Proprietor.

J. CLIFFORD WILKINSON.

Kobe, Japan.

THE world-famed **TANSAN** can be drunk free at the springs, which are 1½ hour by rail from Kobe. There is a very comfortable Hotel with Natural Iron Mineral Baths, lovely scenery, and a first-class cuisine and cellar.

BOOK TO TAKARADZUKA STATION

FIVE MINUTES FROM THE SPRINGS.

TANSAN can be obtained on all First-class Steamers, and at all good Hotels & Bars throughout the East.

J. L. THOMPSON & CO.

PHARMACEUTICAL

AND

ANALYTICAL CHEMISTS.

The only establishment in KOBE where prescriptions are compounded according to British, American, and Continental pharmacopœias by

QUALIFIED CHEMISTS.

PATENT MEDICINES & PERFUMERY.

Ladies' Toilet Articles,

Smokers' requisites of every description.

ALL KINDS OF CIGARS, TOBACCOS, & CIGARETTES.

BOOKS ON JAPAN, NOVELS, STATIONERY.

Sole Agents for MURRAY'S GUIDE.

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PORCELAIN PAINTER.

PAINTING DELICATELY EXECUTED ON SATSUMA WARE TO ORDER, SUCH AS BIRDS, FLOWERS, AND LANDSCAPES. GENUINE JAPANESE FINE ART OBJECTS, ANCIENT AND MODERN.

240 Yds. South of the Spring Bath
Nunobiki Takimichi (Western side)
KOBE, JAPAN.

HAMADA'S
FINE ART DEPOT.

Invite Inspection of their varied & choice selection of
JAPANESE WORKS OF ART.

All articles marked in plain figures at fixed prices.

OPEN DAILY 8 A.M. TILL 6 P.M.

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KYŌTO, JAPAN.

THE LEADING HOTEL IN KYŌTO.

This Strictly First-Class Hotel

COMMANDS A

MAGNIFICENT VIEW OF THE PICTURESQUE MOUNTAINS AND SURROUNDING SCENERY,

AND

WILL BE FOUND A COOL & PLEASANT RESIDENCE DURING THE HEAT OF SUMMER.

The Building being of Brick, and the rooms

UNUSUALLY LARGE AND WELL VENTILATED,

THIS HOTEL OFFERS SUPERIOR ATTRACTIONS.

THE CUISINE

is in charge of a well-qualified chef, & satisfaction is guaranteed.

English spoken in all Departments.

GUIDES CAN BE ENGAGED AT ALL TIMES.

K. INOUYE, - - Proprietor.

YAAMI HOTEL

MARUYAMA,

KYOTO, NIPPON.

TELEPHONE NO. 15.

THIS OLD-ESTABLISHED & FAVOURITE HOTEL

AFFORDS EXCELLENT ACCOMMODATION.

It occupies a COOL and HEALTHY SITUATION on the flank of the MARUYAMA HILL, commanding

MAGNIFICENT PANORAMIC VIEWS OF THE WHOLE CITY
AND NEIGHBOURHOOD.

ALL THE ROOMS ARE WELL VENTILATED & COMFORTABLY

FURNISHED IN EUROPEAN STYLE.

Baths can be obtained at all hours, and the strictest attention is paid to sanitary requirements.

Many of the most celebrated Temples and other chief sights of this ANCIENT METROPOLIS are in the immediate vicinity, and there are charming walks in various directions.

Travellers announcing the exact time of their arrival by letter or telegram, will be met by an Interpreter at the Railway Station and their luggage carefully looked after.

Guides speaking English may be engaged.

TABLE D'HÔTE.

Also Meals served to order at all hours.

The CUISINE is in the hands of an EXPERIENCED CHEF.

M. INOUYE . . . . Proprietor and Manager.

MIYAKO HOTEL,

YOSHIMIZU-YEN, AWATA, KYŌTO, JAPAN.

TELEPHONE NO. 421.

THIS HOTEL, recently opened, is situated on the slope of the hill, and commands a magnificent panoramic view of the whole city and neighbourhood.

Many of the most celebrated temples, ruins, and the other chief sights of this ancient metropolis are in the immediate vicinity, and there are charming walks in various directions.

All the rooms are neat, cosy, and well ventilated, and FURNISHED with LATEST APPLIANCES, insuring every comfort to Visitors.

Travellers giving timely notice of the hour of their arrival will be MET AT THE STATION by the Hotel Interpreter, who will carefully attend to their luggage, etc.

The Hotel is about 25 minutes' jinrikisha ride from the Railway Station.

EXCELLENT CUISINE, French style, served at all hours.

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Japan Silks & Hand Embroideries.

EXPORTER & RETAILER.

S. IIDA,

"TAKASHIMAYA"

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Novelty of design and excellence of quality unsurpassed by others.

GRAND PRIX, PARIS EXPOSITION, 1900.

If you want TO GET Silks of the best quality and Embroideries of the highest class, DON'T FORGET THE NAME OF

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(ESTABLISHED IN 1604.)

APPOINTED MANUFACTURER OF ART FABRICS TO THE IMPERIAL HOUSEHOLD

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FINE ART MANUFACTURERS

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KYOTO

TELEGRAPHIC ADDRESS

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S. HAYASHI,

京都本店 林新助（電話百十三番）

(Telephone No. 113.)

No. 39, FURUMONZEN,

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DEALER IN

Lacquers, Bronzes and Porcelain

OF THE

Ancient & Modern Art of Japan.

INSPECTION IS CORDIALLY INVITED.

A FINE

Collection of Curios.

七寶燒製造所 錦雲軒

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MANUFACTURER AND DEALER IN

HIGH CLASS

Cloisonné Ware,

&c., &c., &c.

FACTORY WILL BE SHOWN AT ANY TIME.

ALL ORDERS EXECUTED AT MODERATE PRICES.

Sanjo-dori, Shirakawabashi Nishi-iru,

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並河靖之

Y. NAMIKAWA.

Manufacturer & Dealer in

FINE CLOISONNÉ WARE.

Awarded the Green Ribbon Medal, Cloisonné maker to H. I. M. the Emperor, Member of the Imperial Art Commission.

Visitors are shown over the establishment.

Sanjo, Shirakawa-bashi, Kitaura, Horiikecho,

KYOTO, JAPAN.

京都三條白川橋北裏堀池町

The Green Ribbon Decoration, conferred by Imperial Edict for Improvements and Excellency.

Gold Medal The International Exhibition
Amsterdam, 1883.

Gold Medal The World's Exposition
New Orleans, 1885.

Gold Medal The International Exhibition
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E. JŌMI'S ARTISTIC METAL WORK, KYOTO.

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DAMASCENE WARES.

(INLAID WORK OF GOLD AND SILVER ON IRON WARE)

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VISITORS ARE CORDIALLY INVITED TO SEE OUR FACTORY.

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Manufacturer of several kinds of

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SCREENS, BED SPREADS, CURTAINS,

TABLE COVERS, &c.

WITH NEW DESIGNS.

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First-Class Tea-house.

Nawate, Yamato-bashi-agaru

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THIS HOUSE is situated on the eastern bank of the Kamogawa, facing the clear, silvery stream, and with its spacious, airy, and well-furnished rooms, can always accommodate large parties. Special arrangements having been made for **GEISHA DANCING, JAPANESE MUSIC,** and the **TEA CEREMONIES,** as well as for the best **NATIVE CUISINE,** all ladies and gentlemen are most cordially invited by

ICHIHARA, Proprietor.

OSAKA.
KITAHAMA NICHOME.

NARA.
NOBORI-OJI KASUGANO.

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DEALER IN FINE ART OBJECTS

Lacquers, Bronzes, Metal Work, Porcelain, Screens, Old Paintings, Embroidery, Ivory and Wood Carvings, etc.

No. 21, TERAMACHI, OIKE, KYOTO.

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VARIOUS OTHERS COLLECTIONS OF CURIOS

Brocades, Cut Velvets, Large Hangings, Table Cloths, Bed Covers,
KIMONOS, WINDOW CURTAINS, SCREENS, &c., &c.

Visitors are respectfully invited to inspect our Stores & Factory.

Principal Store :— 67, Shinmonzen,
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PROPRIETOR, S. NOMURA.

Established
1645

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Art Porcelains

AWATA WARE, SATSUMA WARE,
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AWATA, KYOTO, JAPAN.

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(IWAMOTO)

Antique Brocades & Embroideries.

Wall-Hangings of Buddhist Temples, Portières, Table Covers, Cushion Covers, Daimyos' Kimono, Priests' Robes, etc., etc.

NEW EMBROIDERIES OF ARTISTIC DESIGN.

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TELEPHONE No. 694 (HONKYOKU)

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TELEPHONE NO. 713.

THE HOTEL, hitherto known as the *JIYUTEI* or OSAKA HOTEL, is now conducted by a LIMITED LIABILITY COMPANY, and extensive accommodation is provided for the comfort of guests.

The HOTEL is situated at

No. 1, Itchome, Nakanoshima, Osaka,

close to the Nakanoshima Park, in the heart of the city, and commands excellent views of the animated scenes on the river. It enjoys exceptional facilities for communication with all parts of the city.

FIRST-CLASS CUISINE & WINES

under the management of an experienced steward and cook.

Every possible attention will be paid to the

Comfort & Convenience of Guests,

AND

CHARGES WILL BE FOUND TO BE MODERATE.

A. SUZUKI, Manager.

CODE ADDRESS
"SHOSEN" OSAKA

A. 1. & A.B.C.
CODES USED

Established 1884

OSAKA SHOSEN KAISHA
(OSAKA MERCANTILE S. S. CO.)

Capital .....Y. 11,000,000.
Reserved ... 1,000,000.
FLEET: 80 STEAMERS; 80,000 TONS.

HEAD OFFICE . . OSAKA

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REGULAR SERVICES.

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KOBE-NEWCHWANG LINE (via Tientsin)
KOBE-NEWCHWANG LINE (via Chefoo)
KOBE-TAKAO LINE (via Ports)
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KOBE-KEELUNG LINE (via Ujina & Ports)
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SHANGHAI-HANGKOW LINE (via River Ports)
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KITAHAMA NICHŌME

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DEALERS IN JAPANESE & CHINESE ART OBJECTS

Antique and modern, comprising bronzes, ivory carvings, embroideries, porcelains, potteries, and rare old colour prints and paintings by oldest masters.

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NARA HOTEL (Kikusui-rō)

NARA.

OKAMOTO USABURŌ, . . . PROPRIETOR.

THIS FIRST-CLASS HOTEL stands close to the Park in a high, airy, and eminently healthy situation, with its **FRONT ROOMS** facing the Museum and the Hall of Daibutsu, while the **BACK ROOMS** face the mountains of Yamato and the town. A FOREIGN WING has recently been added. The neighbourhood abounds alike in **PICTURESQUE VIEWS** and in objects of historical and artistic interest. Numerous Imperial Princes and other exalted personages have honoured our establishment with their patronage in the past. In order to merit a continuance of these favours, NO PAINS are spared by us to insure **CLEAN-BUSINESS, A HIGH-CLASS CUISINE,** and all other excellences conducive to the **HEALTH** and **COMFORT** of **GUESTS.**

The celebrated lacquered articles manufactured by Tō-un-dō (Ishida Motojirō) are on sale in our hotel.

HAKU-UN-DO HOTEL

(*SHIN MOMIJI*) *MIYAJIMA.*

THIS HOTEL, located in the famous **OMOTO PARK,** commands a MAGNIFICENT VIEW both over the sea and the mountains. The surrounding MAPLE-TREES present a picturesque view from all the rooms, and every arrangement is made to ensure comfort and quiet for visitors.

Only 8 minutes by steam launch from MIYAJIMA STATION on the mainland, or 20 minutes by Japanese boat (*sampan*),—the latter preferable, as it affords a better opportunity of enjoying the fine view. Boats are in attendance near the Station.

IWASŌ HOTEL

MIYAJIMA

IS situated in the bosom of the PICTURESQUE HILL. ALL the ROOMS are neat, cosy, and well-furnished, while independent detached buildings are dotted here and there among the lovely MAPLE-TREES, thus ensuring the COMFORT and RESTFUL quiet of visitors.

Only 8 minutes by steam launch from MIYAJIMA STATION, or 20 minutes by *sampan*,—the latter preferable, owing to the magnificent view to be had on the way. *Sampans* are in waiting near the station.

ISHIDA HOTEL
MOJI

TRAVELLERS ARRIVING BY STEAMER OR TRAIN TREATED WITH EVERY ATTENTION.

Beautiful Apartments exquisitely clean and neat.

Meals in EUROPEAN STYLE served at all hours.

PROPRIETOR, . . . ISHIDA.

CONTRACTOR TO HIS IMPERIAL MAJESTY.

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GENERAL MANUFACTURER AND WHOLESALE AND RETAIL DEALER IN EVERY DESCRIPTION

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FINE ART TORTOISE-SHELL WARE,

CLOISONNÉ, IVORY, LACQUER, AND SATSUMA WARE.

Ima-Uwono Machi, Nagasaki, Japan.

Nagasaki Hotel,

LIMITED.

Moderate Tariff.

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GENERAL MANUFACTURER OF

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A LARGE ASSORTMENT

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ONLY GENUINE TORTOISE-SHELL KEPT IN STOCK.
MONOGRAM WORK IN SHELL

AND

PRECIOUS METALS A SPECIALITY.

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THE

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TELEPHONE NO. 18 (SHIMBASHI)

BRANCH OFFICE :

No. 12, KAGACHŌ, USHIGOME-KU, TŌKYŌ.

TELEPHONE NO. 19 (BANCHŌ)

MUTSU HOTEL,

SENDAI, RIKUZEN, JAPAN.

S. TERAGI, - - - - Proprietor.

THIS HOTEL is situated in the centre of the city, near SENDAI STATION, and affords visitors a **magnificent view of the surrounding scenery.** ALL THE ROOMS are airy and well-furnished with every comfort, and the hotel forms a cool and pleasant residence even in the hottest days of summer. THE ELECTRIC LIGHT is laid on in all the buildings. This is the only Hotel at which visitors to **Matsushima (Thousand Pine-clad Islands)** can obtain GUIDES and LUNCHEON at any time.

Every facility will be afforded to visitors to Matsushima.

THE BAR & BILLIARD TABLES
are fitted up in a superior manner.

WINES AND LIQUORS . . .
of the best quality and brands only are supplied.

The cuisine is under the supervision of an experienced chef, and meals are served at all hours.

YAMAGATA-YA,

SAPPORO.

THE PROPRIETOR of this hotel desires to avoid all **UNNECESSARY PUFFING** of his establishment, and simply to state that he pays strict attention to business at all times, keeping in mind the duty of **HONESTY, UP-TO-DATE-NESS, CAREFUL SERVICE, FACILITIES TO GUESTS,** and **UNREMITTING HARD WORK.** The hotel stands in a central situation some 350 yards to the south of the Railway Station, in close proximity to the prefecture, the banks, trading companies, and principal stores.

ŌTAKE KEISUKE, Proprietor.

Sapporo, Kita Ni-jō, Nishi Shichōme.

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YOKOHAMA
37, Water Street
Opposite the "GRAND HOTEL"

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STANDS FOR

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Art Curio Dealers

GOODS PACKED, SHIPPED, AND FORWARDED

TO ALL PARTS OF THE WORLD.

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Have one Store in Yokohama and this is opposite the Grand Hotel.

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